

Journey (Musical group)

JOURNEY

COMPLETE

from "Infinity" to "Raised On Radio"

2
M
1630.18
.J75
J6
1987x

q M1630.18.J75 J6 1987x

Journey (Musical group)

Journey complete : from
"Infinity" to "Raised
c1987.

TITLE	ALBUM	PAGE
AFTER THE FALL	<i>FRONTIERS</i>	242
ANYTIME	<i>INFINITY</i>	12
- ANY WAY YOU WANT IT	<i>DEPARTURE</i>	97
ASK THE LONELY	<i>TWO OF A KIND Soundtrack</i> ...	252
BACK TALK	<i>FRONTIERS</i>	230
BE GOOD TO YOURSELF	<i>RAISED ON RADIO</i>	266
CAN DO	<i>INFINITY</i>	42
CHAIN REACTION	<i>FRONTIERS</i>	211
CITY OF THE ANGELS	<i>EVOLUTION</i>	59
DAYDREAM	<i>EVOLUTION</i>	68
DEAD OR ALIVE	<i>ESCAPE</i>	186
DEPARTURE	<i>DEPARTURE</i>	126
DIXIE HIGHWAY	<i>CAPTURED</i>	150
- DON'T STOP BELIEVIN'	<i>ESCAPE</i>	156
DO YOU RECALL	<i>EVOLUTION</i>	54
EDGE OF THE BLADE	<i>FRONTIERS</i>	220
ESCAPE	<i>ESCAPE</i>	174
THE EYES OF A WOMAN	<i>RAISED ON RADIO</i>	302
- FAITHFULLY	<i>FRONTIERS</i>	216
- FEELING THAT WAY	<i>INFINITY</i>	8
FRONTIERS	<i>FRONTIERS</i>	234
GIRL CAN'T HELP IT	<i>RAISED ON RADIO</i>	307
GOOD MORNING GIRL	<i>DEPARTURE</i>	127
HAPPY TO GIVE	<i>RAISED ON RADIO</i>	281
HOMEMADE LOVE	<i>DEPARTURE</i>	134
I'LL BE ALRIGHT WITHOUT YOU	<i>RAISED ON RADIO</i>	288
I'M CRYIN'	<i>DEPARTURE</i>	118
IT COULD HAVE BEEN YOU	<i>RAISED ON RADIO</i>	293
JUST THE SAME WAY	<i>EVOLUTION</i>	50
KEEP ON RUNNIN'	<i>ESCAPE</i>	168
LÃ DO DÃ	<i>INFINITY</i>	16
LADY LUCK	<i>EVOLUTION</i>	86
LAY IT DOWN	<i>ESCAPE</i>	181
- LIGHTS	<i>INFINITY</i>	4

TITLE	ALBUM	PAGE
LINE OF FIRE	<i>DEPARTURE</i>	122
LOVIN', TOUCHIN', SQUEEZIN'	<i>EVOLUTION</i>	64
LOVIN' YOU IS EASY	<i>EVOLUTION</i>	92
MAJESTIC	<i>EVOLUTION</i>	84
MOTHER, FATHER	<i>ESCAPE</i>	193
ONCE YOU LOVE SOMEBODY	<i>RAISED ON RADIO</i>	270
ONLY THE YOUNG	<i>VISION QUEST Soundtrack</i>	256
OPEN ARMS	<i>ESCAPE</i>	198
OPEN THE DOOR	<i>INFINITY</i>	29
THE PARTY'S OVER	<i>CAPTURED</i>	145
PATIENTLY	<i>INFINITY</i>	19
PEOPLE AND PLACES	<i>DEPARTURE</i>	108
POSITIVE TOUCH	<i>RAISED ON RADIO</i>	261
PRECIOUS TIME	<i>DEPARTURE</i>	113
RAISED ON RADIO	<i>RAISED ON RADIO</i>	284
RUBICON	<i>FRONTIERS</i>	247
SEND HER MY LOVE	<i>FRONTIERS</i>	206
SEPARATE WAYS	<i>FRONTIERS</i>	201
SOMEDAY SOON	<i>DEPARTURE</i>	104
SOMETHIN' TO HIDE	<i>INFINITY</i>	24
STAY AWHILE	<i>DEPARTURE</i>	130
STILL THEY RIDE	<i>ESCAPE</i>	172
STONE IN LOVE	<i>ESCAPE</i>	164
SUZANNE	<i>RAISED ON RADIO</i>	276
SWEET AND SIMPLE	<i>EVOLUTION</i>	46
TROUBLED CHILD	<i>FRONTIERS</i>	224
TOO LATE	<i>EVOLUTION</i>	79
WALKS LIKE A LADY	<i>DEPARTURE</i>	100
WHEEL IN THE SKY	<i>INFINITY</i>	34
WHEN YOU'RE ALONE (It Ain't Easy)	<i>EVOLUTION</i>	74
WHERE WERE YOU	<i>DEPARTURE</i>	140
WHO'S CRYIN' NOW	<i>ESCAPE</i>	161
WHY CAN'T THIS NIGHT GO ON FOREVER	<i>RAISED ON RADIO</i>	298
WINDS OF MARCH	<i>INFINITY</i>	38

LIGHTS

Words and Music by
STEVE PERRY and NEAL SCHON

Slow $1\frac{1}{2}$ feel

When the (1,3,4)lights go down in the
So you think you're —

cit - y lone - ly and the sun shines on the
well my friend, I'm lone - ly

mp

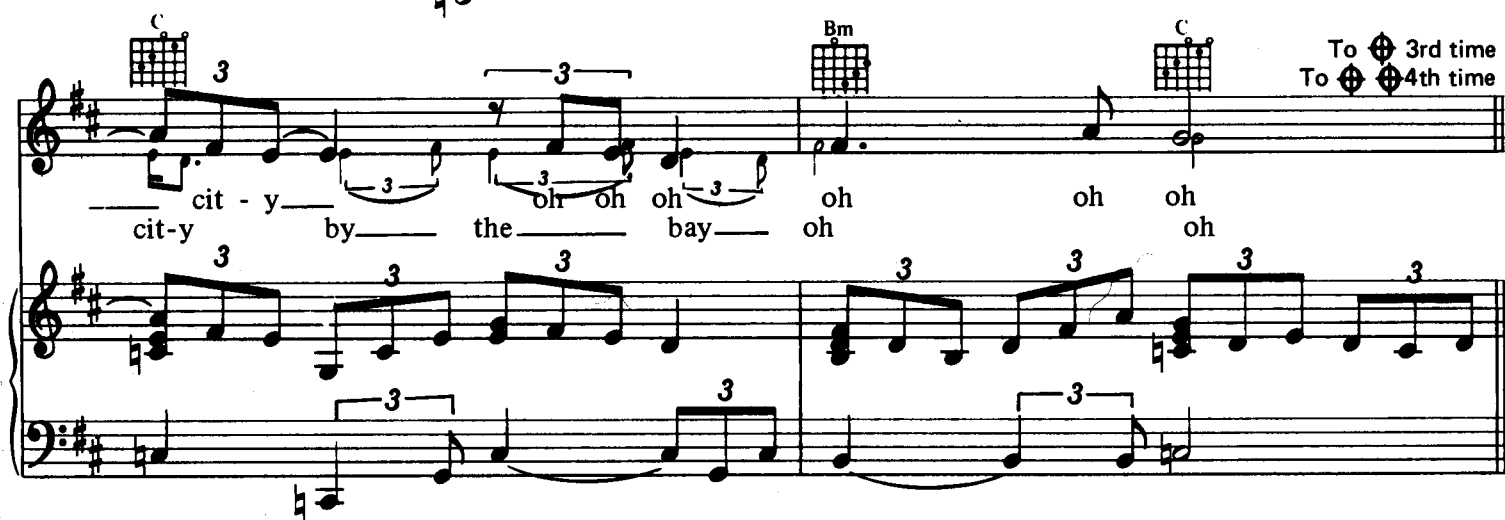
bay.
too.

oo I want to be there in my
I want to get back to my

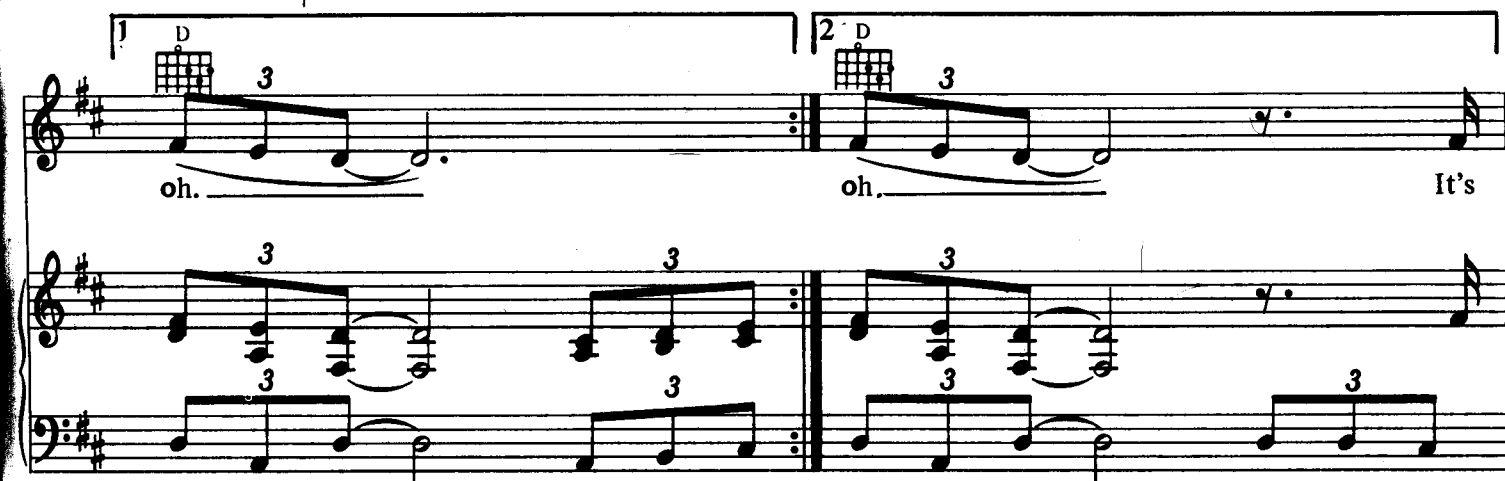


cit-y by the bay oh oh oh oh oh oh

To 3rd time
To 4th time

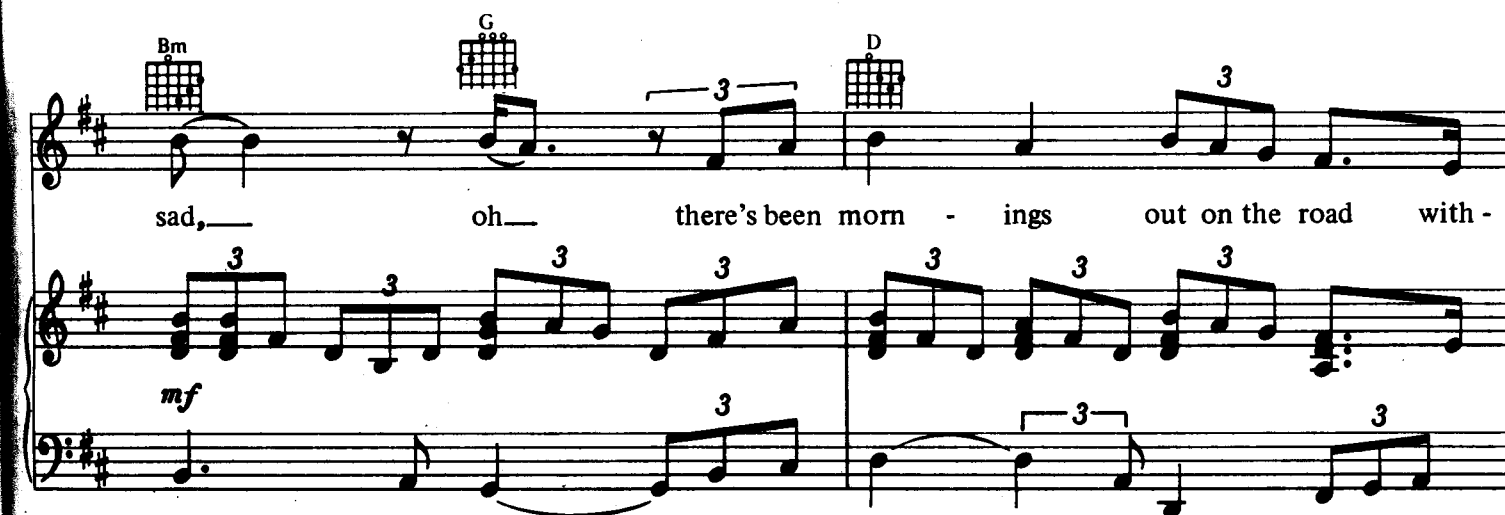


oh. oh. It's



sad, oh there's been morn - ings out on the road with -

mf



out you with-out your charms

oh oh oh my my my, my, my, my,

oh, oh, oh. When the

oh

Coda I

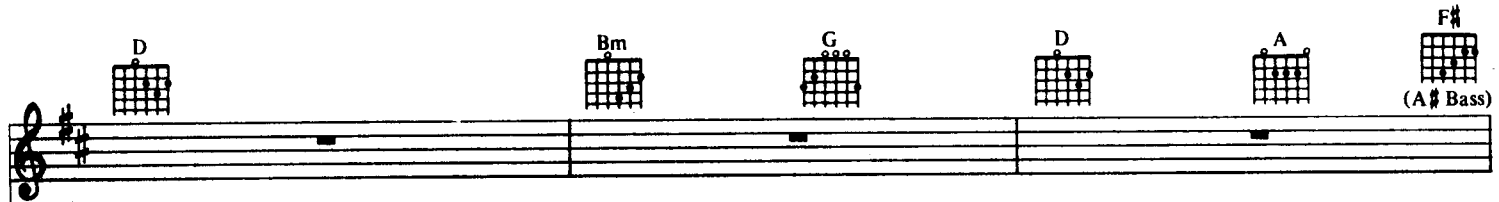
(Ad-lib guitar solo)

f

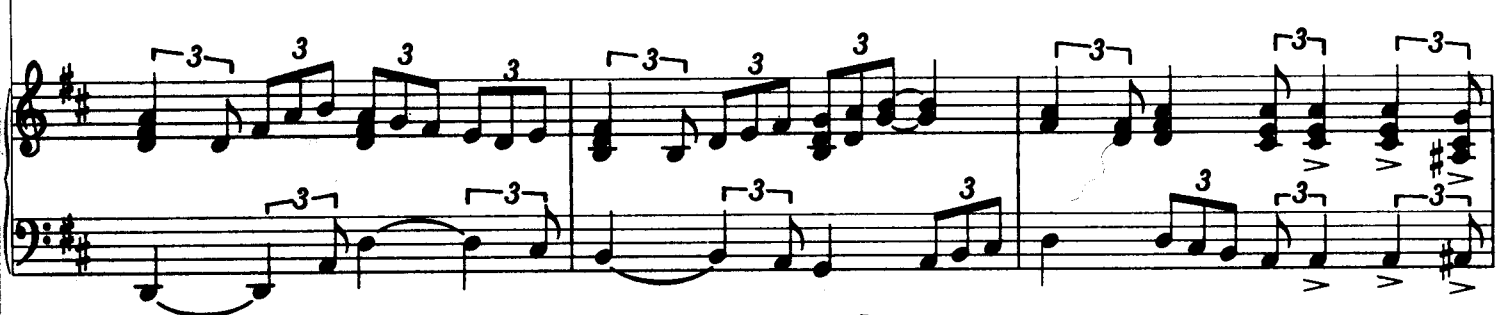
Guitar Chords:

- Bm
- G
- D
- A
- (A# Bass)
- Bm
- G
- D
- Bm
- C
- D
- D
- Bm
- G

Chord diagrams for the first system: D, Bm, G, D, A, F# (A# Bass).



Musical notation for the first system, featuring triplets and slurs.



Chord diagrams for the second system: Bm, G, D.




Musical notation for the second system, featuring triplets and slurs.



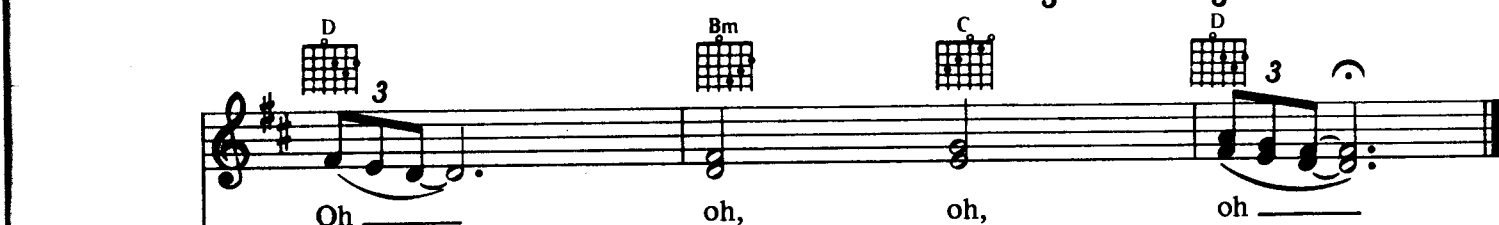
Chord diagrams for the third system: Bm, C, D. The instruction *D.S. al Coda II* is present.



Musical notation for the third system, featuring triplets and slurs.

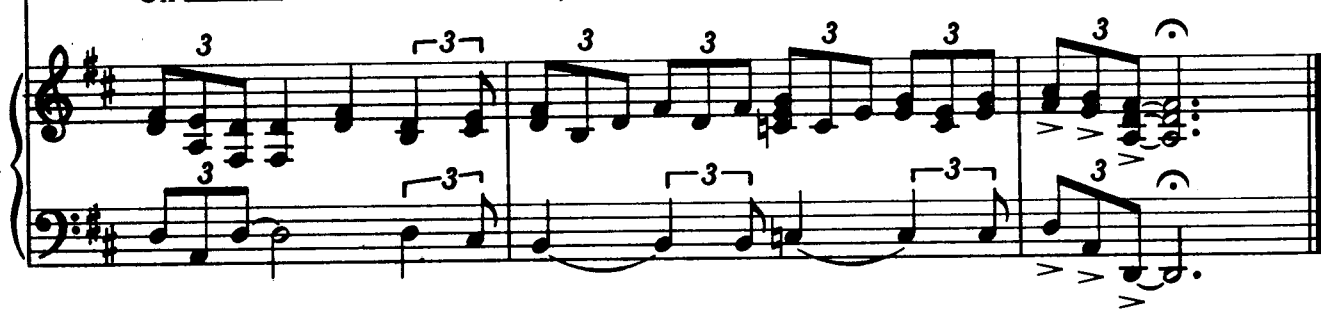


Chord diagrams for the fourth system: D, Bm, C, D. The lyrics "Oh oh, oh, oh" are written below the staff.



Coda II

Musical notation for the Coda II section, featuring triplets and slurs.



FEELING THAT WAY

Words and Music by
STEVE PERRY, GREGG ROLIE
and A. DUNBAR

Moderate slow rock

O-pened my eyes — to a new kind of way —
A new road's wait - ing you touched my life. woa —

mf

all the good — times — that you saved. —
Soft and warm — on a sum-mer's night. —






Are you feel in' you feel-lin' that way
 You're the on - ly one, I told you, the on - ly one I







too, or am I just, am I just a fool? When the
 love, the love - ly one I'm think-in' of. When the




sum - mer's gone she'll be there
 sum-mer's gone she'll be there stand-in' by the light.





Once she's been to where she's gone to she should know wrong from right. Is she

B \flat F E \flat

(A Bass) (A \flat Bass)

feel - in', are you feel - in', you feel - in' that way

1. B \flat B \flat m C7sus C7

(D Bass) (D \flat Bass) (F Bass)

too_ or am I just, am I just a fool?_

2. B \flat F Fm B \flat

(A Bass) (A \flat Bass)

too?_ woa When the

B \flat F C

(A Bass)

sum - mer's gone she'll be there stand-in' by the light._

f

Bb F C

(A Bass)

3

Once she's been to where she's gone to she should know wrong from right. Is she

3

Bb F Fm Eb

(A Bass) (Ab Bass)

feel - in'?

mf

Bb F Fm Eb

(A Bass) (Ab Bass)

Bb F C

(A Bass)

Repeat and fade

ANYTIME

Words and Music by
 GREGG ROLIE, NEAL SCHON,
 ROSS VALORY, ROBERT FLEISCHMAN
 and R. SILVER

♩ = 72

Oo oo an - y time that you want me,

oo oo an - y time that you need me,

(Drums)

E D A

oo oo an - y time that you want me to
 oo oo an - y time that you want me

f

E D A

oo oo an - y time that you need me,

E F#m A7

I'm stand-ing here with my arms a mile wide,
give me all of your sun - shine.

mf

E F#m A7

hop - in' and pray - in' for you.
A spark is all I need.

E F#m A7

Lis - ten to me and en - light - en me yeah,
to take it a - way out of the shad - ows.

E F#m

1. A7

hope that you'll need me too 'cause,
Well, what more can I



2. A7 B C#m F#m

say, yeah, yeah. Oh, an-y time at all,

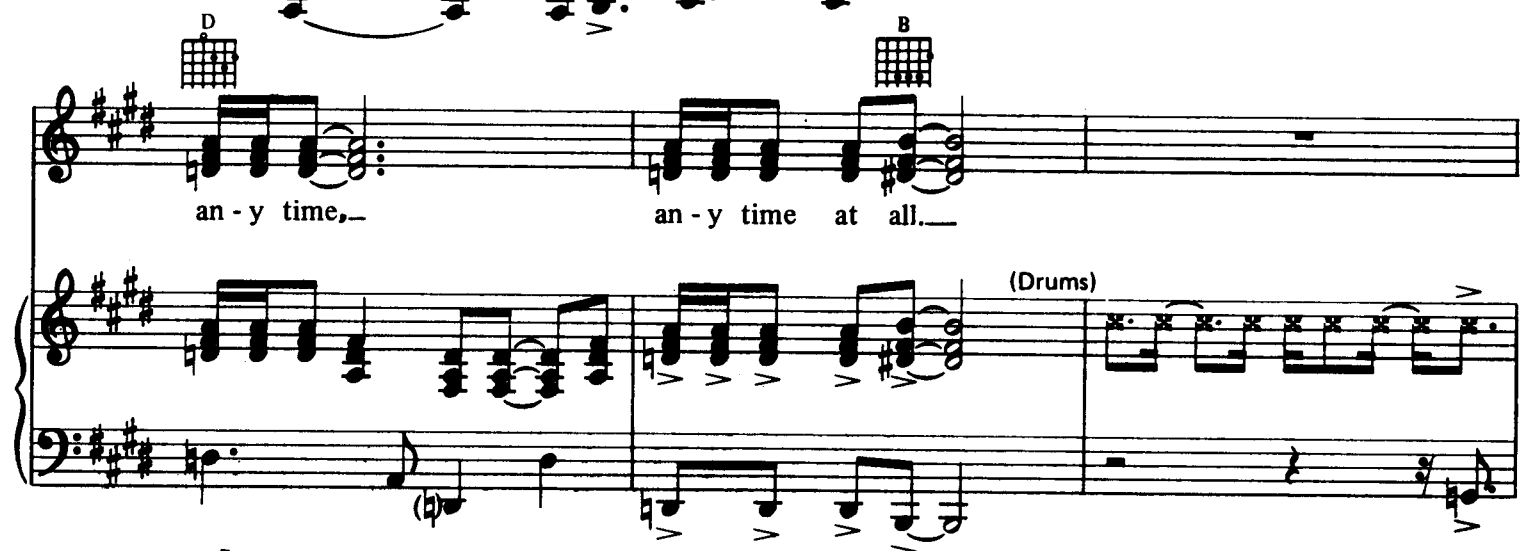
f



D B

an - y time, an - y time at all.

(Drums)



E D A E D

(Ad-lib guitar solo) Repeat 4 times

Oo oo an - y time that you want.



me, oo oo an - y time that you need me,

oo oo an - y time that you want me to,

oo oo an - y time that you need me.

Repeat and fade

LÀ DO DÀ

Words and Music by
STEVE PERRY and NEAL SCHON

Moderate rock feel (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$) (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Some - thing a - bout you ba - by
Oo! Some - thin' 'bout you ba - by

oh real - ly when you

knocks me off my feet, touch me sweet so fine, Some-thing 'bout you sweet - I feel it, heart I feel it, oo brings this poor boy to his when your bod-y's close to knees mine.

18

G

(F Bass)

La do dah do da. La do

Gsus (F Bass)

Esus

D

1. E D

2. E D

E D E D

Repeat and fade

PATIENTLY

Words and Music by
STEVE PERRY and NEAL SCHON

Moderate

mf

Here I stand so

pa - tient - ly for your lights to

shine on me; for your song in -

Chord diagrams: C, G (B Bass), Bb, A, Dm, A+ (C Bass), Dm7 (C Bass), G (B Bass), C, G (B Bass).

side of me; this we bring to you.

Chord diagrams: B \flat , A, Dm, A $^+$ (C Bass), Dm7 (C Bass), G (B Bass).

In the shadow of love time goes by

Chord diagrams: C (B Bass), G (B Bass), Am, G.

leaving me helpless.

Chord diagrams: D (F \sharp Bass), F6.

Just to reach and try to live my life,

Chord diagrams: C (B Bass), G (B Bass), Am, G.




these are my rea - sons. —






So here we stand so pa - tient - ly






for your song in - side of me;






for your lights to shine — on me;

To Coda 

System 1:

Chords: Dm, A+ (C# Bass), Dm7 (C Bass), G (B Bass).
Lyrics: this we bring — to you.

System 2:

Chords: C (B Bass), G (B Bass), Am (G Bass), Am (G Bass), D (F# Bass), F6.
Lyrics: (none)

System 3:

Chords: C (B Bass), G (B Bass), Am (G Bass), Am (G Bass), D (F# Bass), F6, C.
Lyrics: One, — one — in a mil - lion. — Oh —

System 4:

Chords: G (B Bass), Am (G Bass), Am (G Bass), D (F# Bass), F6.
Lyrics: oh — oh — oh.

System 5:

Chords: (none)
Lyrics: (none)

 C
 G
 (B Bass)
 Am
 Am
 (G Bass)
 D
 (F# Bass)
 F6

 C
 G
 (B Bass)
 Am
 Am
 (G Bass)
 D
 (F# Bass)
 1
 F6
 2
 Fmaj7

Repeat 5 times
(ad-lib guitar solo)

 Em
 Fmaj7
 D.S.  al Coda

 Dm
 rall.
 A+
 (C# Bass)
 Dm7
 (C Bass)
 3
 G
 (B Bass)

this we bring — to you.

rall.

 Coda
 rall.

SOMETHIN' TO HIDE

Words and Music by
STEVE PERRY and NEAL SCHON

Slow rock ($1\frac{1}{2}$ feel)

Dm (A Bass) C (A Bass) Bb (A Bass) Dm (A Bass) C (A Bass) Bb (A Bass)

Please come talk to me, tell me what's on your mind..

mf

Chord diagrams: Dm, C, Bb, A7

You said there's noth-ing wrong — I know.

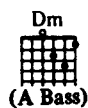
Chord diagrams: Dm (A Bass), C (A Bass), Bb, Dm (A Bass), C (A Bass), Bb

Oo — it's been a long, long time — since I last saw your — face.

Chord diagrams: Dm, C, Bb, A7

Trac - es in my mind — I know.

Chorus



You've got some - thing to hide that

you're not tell - ing me.

You've got some - thing to hide I

know.



























Some - thin' a - bout you and I know____ that you're not tell - ing me.

You've got some-thing to hide that you're not tell - ing me.

Chord diagrams: Dm (A Bass), C, Bb, A7

You've got some- thing to hide I know.

Chord diagrams: Dm (A Bass), C, Bb, Dm (A Bass), C, Bb

Chord diagrams: (A Bass), C, Bb, Dm (A Bass), C, Bb

Chord diagrams: Dm (A Bass), C, Bb, Dm (D Bass), Am (C Bass), Dm (C Bass), Bbmaj7

OPEN THE DOOR

Words and Music by
STEVE PERRY, GREGG ROLIE
and NEAL SCHON

$\text{♩} = 66$

Girl, oh you came to me,
Girl, your lips touch - ing mine,

mf

(2nd time only)

touched my life.
ooh so fine.

3

Girl,
Girl,

how soft - ly you shel - tered me,
touch - ing me,

3

touched my life.
ooh so fine.

It's the
She's the

3

joy
smile

oo oo you gave to me when I was on my
oo in my heart that sings its song for

3

Dm Am E (G Bass) Am (G Bass)

own, a - lone.
you, a -

gain. Ooh, she o - pened up the door,

Chord diagrams shown: D (F# Bass), G, F, C, Csus, C7.

musical score for guitar and piano/voice. The score is divided into three systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for the guitar part.

System 1:

- Vocal:** she made my life once more. Yes, she o - pened,
- Guitar:** Chord diagrams for F and Fm.
- Piano:** Accompaniment for the vocal line.

System 2:

- Vocal:** yeah, she o - pened the door,
- Guitar:** Chord diagrams for C and C7.
- Piano:** Accompaniment for the vocal line.

System 3:

- Vocal:** made my life once more, (Yeah, you o - pened.
- Guitar:** Chord diagrams for F, Fm, Csus, and C.
- Piano:** Accompaniment for the vocal line.

Chord diagrams: Bb, C, Csus, C.

Chord diagrams: Bb, C, C.

Ooh, you o - pened up the

mp

Chord diagrams: Fm.

door, you made my life once more. (Yeah, you o - pened.

Chord diagrams: C, Csus, C, Bb, C.

Repeat and fade

WHEEL IN THE SKY

Words and Music by
NEAL SCHON, ROBERT FLEISCHMAN
and DIANE VALORY

The musical score is written for piano and voice. It consists of four systems of music. The first system is a piano introduction marked *mp* (mezzo-piano), featuring a treble and bass staff with chords Dm, F, C, Dm, and F indicated above the staff. The second system continues the piano accompaniment with chords C, Dm, F, C, and Bb. The third system is a piano solo marked *f* (forte), featuring a treble and bass staff with a Dm chord indicated above the staff. The fourth system is a vocal melody with lyrics, marked *mf* (mezzo-forte), featuring a treble and bass staff with a Dm chord indicated above the staff. The lyrics are: "Win-ter is here — a - gain — oh Lord have-n't been home — in a I been try - in' to make it home — got to make it be -". The piano accompaniment for the vocal system features a treble and bass staff with a Dm chord indicated above the staff. The piano part is marked *mf* (mezzo-forte). The piano part is marked *8va bassa* (8th octave bass).

mp

f

mf

8va bassa

Win-ter is here — a - gain — oh Lord have-n't been home — in a
I been try - in' to make it home — got to make it be -

C Bb

year or — more. —
fore too long —

I hope she holds — on — a lit - tle
Ooo I can't take this ver-y much

Dm

long - er. —
long - er. —

Sent a let - ter on a
I'm stand - in' in the

long sum-mer day
sleet and rain. —

made — of sil-ver not of clay —
Don't think I'll nev - er gon-na make it home a-gain.

C Bb Dm

ooo I've been run - nin' down — this dust - y road.
The morn - in' sun is ris - in' it's kiss-in' the day.

Ooo the wheel in the sky — keeps on turn - in' I

don't know where I'll be to - mor - row. — { 1. 2. Wheel in the sky — keeps on turn - in' —
3. Wheel in the sky — keeps me yearn - in' —

woah. —

To Coda ♪

Oh, the now, now, now, now, now, — for to - mor-row.

Chord diagrams: Dm, F, C, Dm, F, C, G (B Bass), C, Gm (Bb Bass), 1. 3. Dm, 2. G (B Bass), C.



solo ad lib

play 3 times



play 3 times

D.S. al Coda



Oh the

Coda



wheel in the sky_ keeps on turn - in' I
 wheel in the sky_ keeps on turn - in' I



Repeat and Fade

don't know where I'll be to - mor - row.
 don't know, I don't know I don't know.

WINDS OF MARCH

Words and Music by
ROBERT FLEISCHMAN, NEAL SCHON,
GREGG ROLIE, MATHEW SCHON
and STEVE PERRY

Moderate soft rock

The musical score for 'Winds of March' is presented in five systems, each consisting of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo/style is 'Moderate soft rock'. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line includes triplet markings (indicated by a '3' over the notes) in measures 1, 3, and 5 of each system. The score concludes with a double bar line at the end of the fifth system.






I cov - ered you with ros - es _____ like the stars at night. _____
 You touched me with your eyes _____ soft as an eve - ning breeze. _____






I cov - ered you with love _____ like a blan - ket on a cold win - ter's night. _____
 You held me in your arms _____ as the wind rushed through the trees.






I cov - ered you with joy _____ to make your life - time
 You are my child _____ you make my life - time



big and bright.

Chord diagrams: G^7sus , G^- , E^b , $Fm7$, G , $N.C.$, G^7 , Cm , B^7 , G , Cm , $Fm7$, Cm .

Lyrics: eyes.

Performance markings: *f*, *D.S. al Coda*, *dim.*, *rall.*, *p*, *pp*.

Section markers: Coda.

Instrumentation: (B Bass), (C Bass).

The musical score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the word "eyes." and is accompanied by a piano introduction. The piano part features a complex harmonic structure with many chords, including G^7sus , G^- , E^b , $Fm7$, G , $N.C.$, G^7 , Cm , B^7 , and G . The score includes dynamic markings such as *f*, *dim.*, *rall.*, *p*, and *pp*. A "Coda" section is marked with a Coda symbol. The score concludes with a final chord of Cm .


CAN DO

Words and Music by
STEVE PERRY, ROSS VALORY
and DIANE VALORY


Medium rock with drive

Did you ev - er stop to lis - ten (to) what you're miss - in' in the
Take that gold - en rule that you learned in school just


A



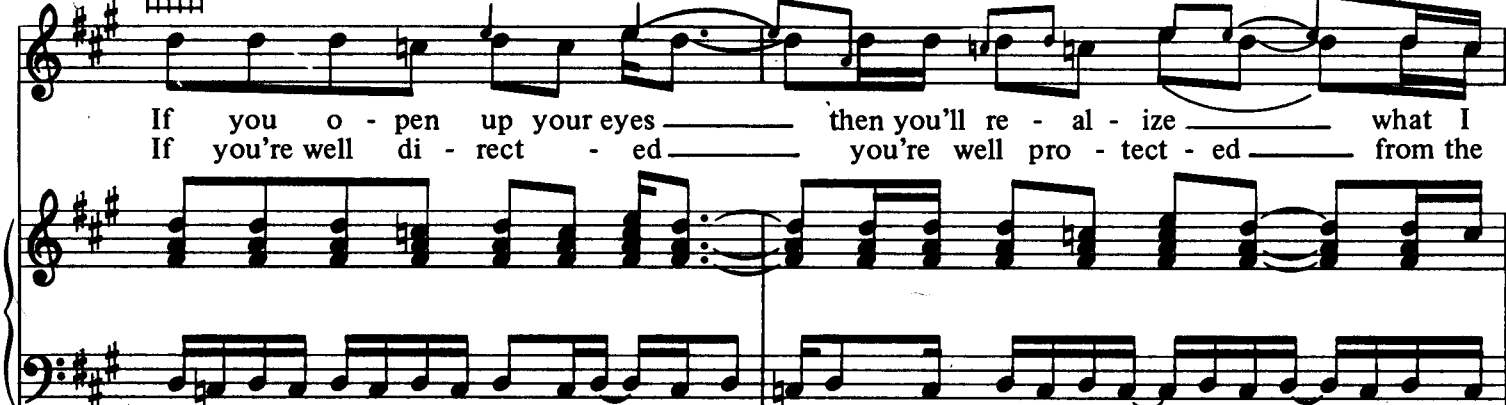
things you say
throw it a - way yeah.—
yeah.—



D7



If you o - pen up your eyes — then you'll re - al - ize — what I
If you're well di - rect - ed — you're well pro - tect - ed — from the




A



say.
e - vil way. —




E



3

You can do what you want to —

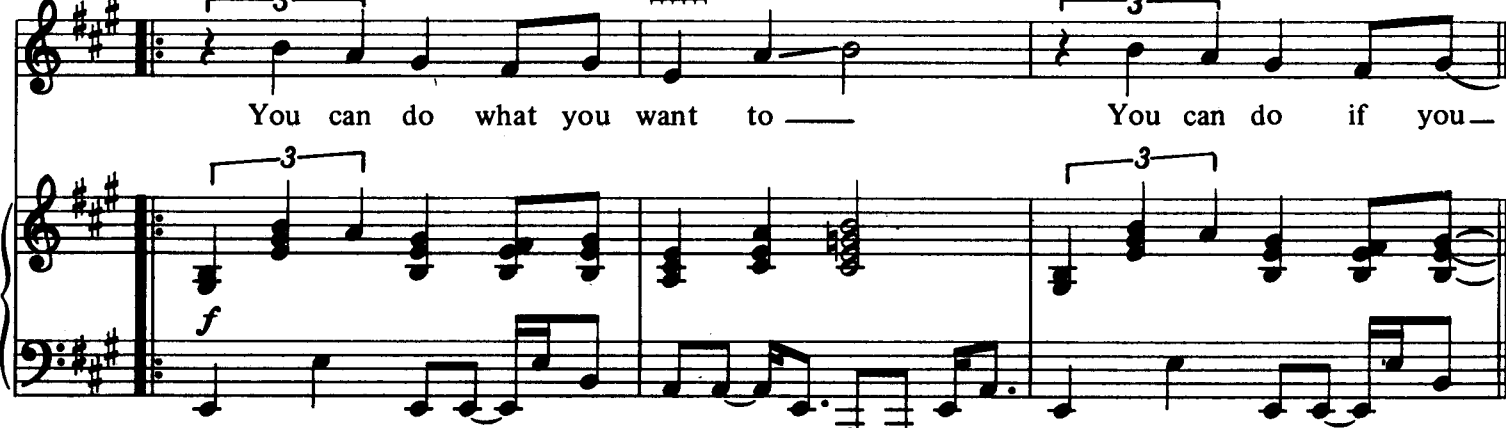
E







3

You can do if you —

f



1. A  2. A  D.S.  (1st time only) D 

try. try.

Slower

accel

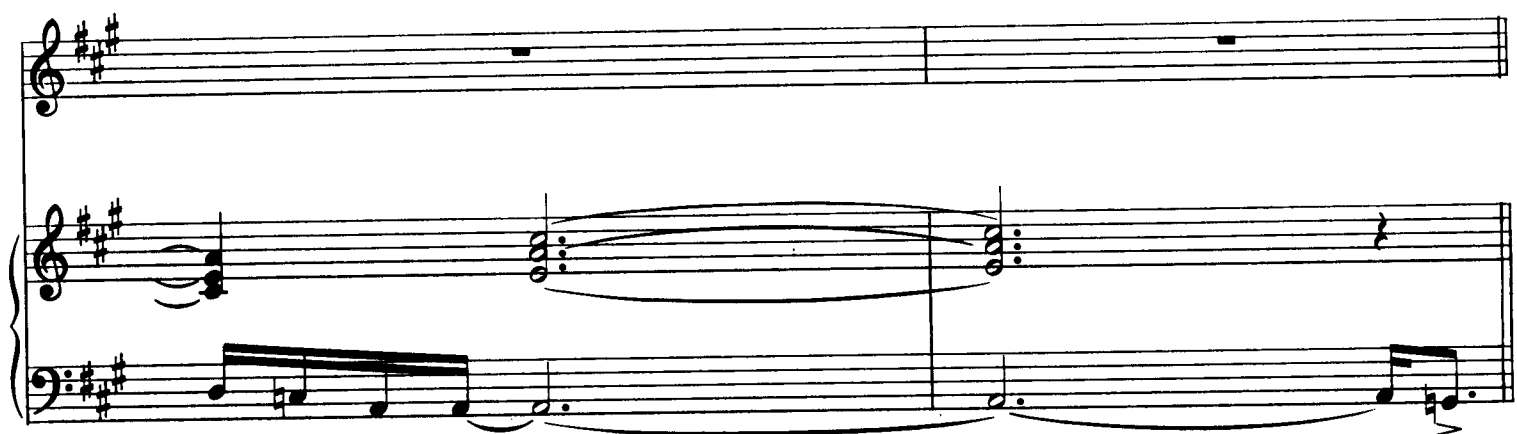
N.C.

Tempo I

D7 

(Ad-lib guitar solo)

A 

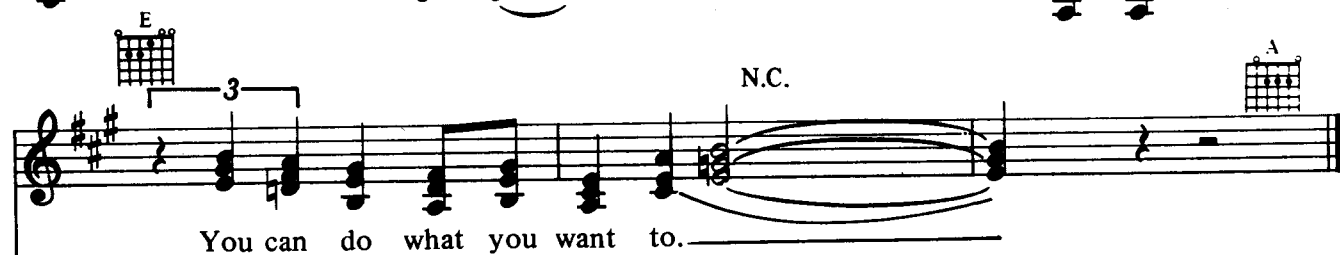


E 3 You can do what you want to.



E 3 You can do if you try.

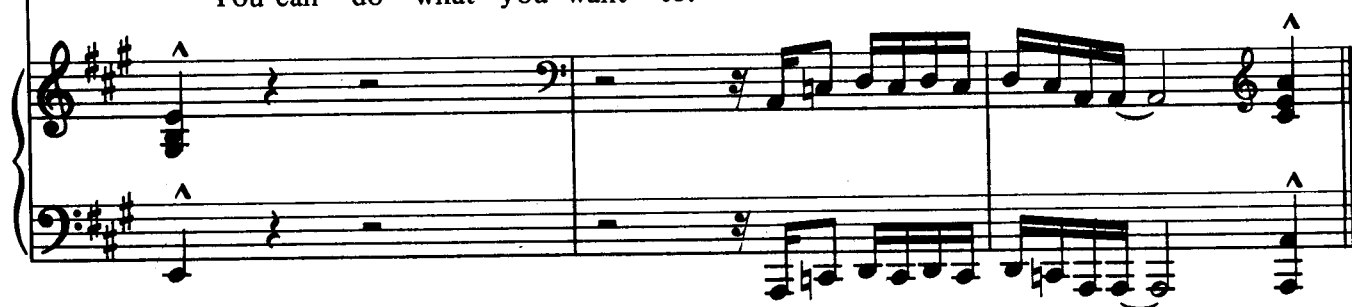
To ⊕
after 2nd time



E 3 You can do what you want to.

N.C.

⊕
Coda



SWEET AND SIMPLE

Words and Music by
STEVE PERRY

Slowly (♩ = 72)

p

a tempo

(1) Try and keep it sim-ple,
(Verse 2. & 3.) See additional lyrics, (4.)= instr. solo.

not too far _____ a - way, mov-in' slow, _____ so

Guitar Chords: A, E (G# Bass), F#m7, A, E (G# Bass), F#m7, A, E (G# Bass), F#m7, A, E (G# Bass), G, Bm

sim-ple, nev - er felt this way. 8va ---

1. A Bm G A

Chorus E

* *

way. Don't be lone - ly, oh, ---

2.4. A 8va ---

* *

my friends, for-get the past. Sweet as sug - ar, when you're mov-in',

D A Bm A (C# Bass) 3 3 E

3 3

when you're mov-in' slow at last. It's what I like ---

D A Bm A (C# Bass) F#m G To Coda

3 3 tr mf

to do. way. (instr. solo to chorus)

3. A (G# Bass) E D.S. al Coda

Coda A a cappella

to do, yes. It's what I like to

do. It's what I like to do. It's

p *f*

Bm7 Gmaj9 A

what I like to do. It's

Gmaj9 Bm7 A

*Repeat ad lib & fade
(lead vocal ad lib-
instr. solo ad lib)*

what I like to do. It's

Verse 2. Movin' sweet, so simple,
 Takin' time to say,
 The way to being, to being simple
 Never felt this way.

To Chorus:

Verse 3: How could it be so simple?
 To forget the way,
 A way to being, to being simple
 Never felt this way.

JUST THE SAME WAY

Words and Music by
GREGG ROLIE, NEAL SCHON
and ROSS VALORY

Hard Rock ♩ = 102

Chord diagrams: A, Asus, A, A(add 9), A, Asus, A, A(add 9), A

play 3 times

mf-f

Chord diagrams: A, D (F# Bass)

Yes - ter - day _____ was a good day, _____
Take a chance _____ now the tim - ings' right. _____

f

Chord diagrams: A, F#m, G

N.C.

it's af - ter mid - night _____ and I've got you on _____ my _____ mind.
You're free to leave _____ the key to _____ my _____ life.

A **D**
(F# Bass)

Come with me — nev - er go a - way, —
Stay with me. — Won't you stay the night, —

A **G**

ev - 'ry day — we will fly, yeah. — } That's the same way you love —
in the morn - in' feel - in' fine, yeah. — }

A **G**

— me. — Ooo, just the same way you do. —
(That's the same way she loves — you.)

A **G**

(Just the same way — you do. —) Just the same way you love —

1.       (add 9) 

me. (Just the same way she loves. loves

Asus   (add 9) 2.3.     (G# Bass)

loves. Oh no, loves. Instrumental

  (F# Bass)

you should be hold-in' on to him girl. Oh, yeah just like, just like you want to do.

  (G# Bass)   (F# Bass)

Oh, no, just love and squeeze him girl. Oh, yeah,

To Coda



N. C.

— just love and squeeze him yeah.

That's the same way you love—

— me.—

(That's the same way she loves— you.)

Ooo just the same way you do.—

D.S. al Coda

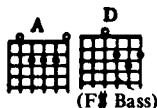
(Just the same way— you do.)

Just the same way you love—

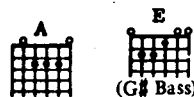
Coda



(G# Bass)



(F# Bass)



(G# Bass)

(Guitar Solo ad lib)

Repeat and Fade

DO YOU RECALL

Words and Music by
STEVE PERRY and GREGG ROLIE

Moderato (♩ = 120)

Chord diagrams: F, C, Bb, G, Bb

mf (Play 3 times)

Chord diagrams: F, C, Bb, F, C, Bb

Do you re-call _____ that lone - ly sum - mer day?

(Verse 2.) See additional lyrics; (Verse 3.) Instr. solo.

Chord diagrams: F, C, Bb

_____ We were to - geth - er and

F C Bb

things — got in — our way. — Well, so you

Chorus F Bb C F C F Bb C

(C Bass)

think that it's all o - ver, and you know it's gone to stay. —

F C F Bb C F C

(C Bass) (C Bass)

— Oh, — af-ter storm-y weath - er, does the

G

1. Bb F Gm 2. 3. Bb F Gm

(A Bass) (A Bass)

sun shine — ev - 'ry day? day?

3. end solo)

56

Bb



F



(A Bass)

Gm



Yes, it's the lov - in' things_ that keep us

Girl, 3

3 3 3

F



Bb



F



(A Bass)

To Coda

wan - der - ing. Yes, it's the lov - in' things, _

3 3 3

Gm Bb F Gm F C Bb

(A Bass)

oo, _ ba - by, love.

3 3

D.S. al Coda

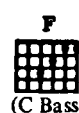
(instr. solo, ad lib, through verse and chorus)

Gm



Coda

oo, _ girl,



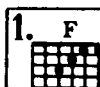
say you'll stay. — You think that it's all o - ver, and you











know it's gone to stay. — Oh, —










— af - ter storm - y weath - er, does the






sun shine ev - 'ry day? — So you

2.        

sun shine ev - 'ry day? — Does the sun shine ev - 'ry-day? —

— No, no. —

Verse 2: Yes, I recall, the things you said that day
 You told me that you were leavin'
 'Cause we can't go on this way

To Chorus:

CITY OF THE ANGELS

Words and Music by
STEVE PERRY, GREGG ROLIE
and NEAL SCHON

Quickly, but with freedom

a cappella

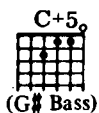
f
Cit - y of the an - gels. _____

Driving Rock Feel (♩ = 172)

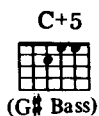
B♭ F B♭ F B♭ F B♭ F C

C+5 (G♯ Bass) Am B♭

(instr. solo ad lib - - - -)

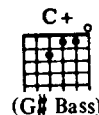


----- end solo)



Walk - in' and talk - in' and laugh - in' a - bout,

Verse 2: (see additional lyrics)
Verse 3: (Instrumental solo)



dream - in' the things that you



want will work out. Peo - ple in

C+5

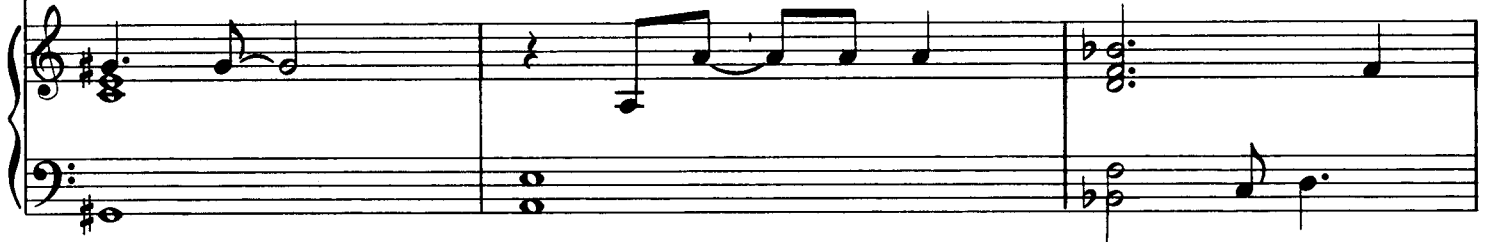
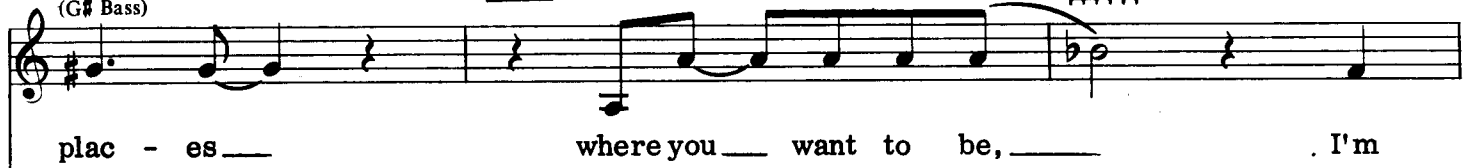


(G# Bass)

Am



Bb



C



C+5



(G# Bass)

Am



Bb



F



Chorus



G



Am



G



F



in' me. — Cit - y of — the an - gels. —

1.2. G

Am Bb 3. G Am

gels, just like, —

G F G

just like — it used — to be, — yeah. —

C G Am Bb

Cit-y of — the an - gels. — *ff*

C G C G C G B \flat F C

I'm go-in' home, home, bye -

Repeat ad lib & fade
Vocal ad lib

G C G B \flat F B \flat F

bye, bye - bye, bye - bye

Verse 2: I've got this feelin' that things will work out.
 I've got this feelin', and there ain't no doubt.
 I'm holdin' on, hopin' to find,
 Life in this city can bring peace of mind.

To Chorus:

LOVIN', TOUCHIN', SQUEEZIN'

Words and Music by
STEVE PERRY

Hard Rock ♩ = 70



You make me

f



1. weep _____ and wan - na die _____
2. lone _____ all by my-self, _____
3. (see additional lyrics)

mf



just when _____ you said we'd try _____
you're out _____ with some-one else _____

A E G

lov - in' touch-in' squeez - in' each
lov - in' touch-in' squeez - in' each

1 G A

oth - er. When I'm a -

2.3. G A F#m

oth - er.

Chorus:
You're tear - in' me a - part
He's tear - in' you a - part

A F#m

To Coda

ev - er - y, ev - er - y day you're tear-in' me a - part
ev - er - y, ev - er - y day he's tear-in' you a - part

Oh _____ what can I say? You're tear - in' me a - part. _____

cresc.

A F#m

G E D *D.S. al Coda*

f

Oh _____ girl what can you say? 'Cause he's lov - in', touch - in' an -

cresc. *f*

A F#m G

oth - er. _____ Now it's your turn girl _____ to cry. _____

A F#m G

1. - 6. Na na na na na na na na na na na.
 7. Na na na na na na na na na na na.

(a cappella)
 Na na na na na na na na na na na.
 Na na na na na na na na na na na. (Fine)

3rd Verse:

It won't be long, yes
 Till you're alone, when your lover,
 Oh, he hasn't come home
 'Cause he's lovin' oo, he's touchin', he's squeezin' another.
 (To Chorus:)

DAYDREAM

Words and Music by
STEVE PERRY, GREGG ROLIE
NEAL SCHON and ROSS VALORY

Easily (♩ = 144)

The musical score is written for piano in D major (two sharps) and 4/4 time. It consists of four systems of staves. The first system shows the beginning of the piece with a treble clef, a key signature of two sharps, and a 4/4 time signature. The tempo is marked 'Easily (♩ = 144)'. The first staff has a D major chord diagram above it and a 'mp' (mezzo-piano) dynamic marking. The second system continues the melody and accompaniment, with a C major chord diagram (labeled '(D Bass)') and a D major chord diagram above it. The third system includes a C major chord diagram (labeled '(B Bass)'), a Bm chord diagram (labeled '(D Bass)'), and a D major chord diagram. It also features a 'Repeat 1st time only' instruction. The fourth system contains the vocal melody with two verses of lyrics: (1) 'Shin - ing in the sil - ver moon, - crys - tal ships are' and (2) 'Sail on sil - ver wings of fire, - sail - ing dreams be -'. The piano accompaniment for the vocal section is marked 'p' (piano).

D

mp

C (D Bass)

D

C (B Bass)

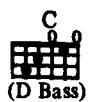
Bm (D Bass)

D

Repeat 1st time only

(1) Shin - ing in the sil - ver moon, - crys - tal ships are
(2) Sail on sil - ver wings of fire, - sail - ing dreams be -

p



sail - ing to the sea.
yond the sil - ver moon.

mf



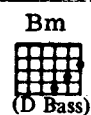
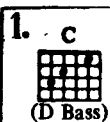
p

In Dream the joys of pearls and gold,
sil - ver clouds that fly so high,

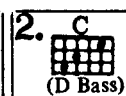


and our an - gel's wings in flight un - fold.
live the dreams you search, but can't find.

mf



First system of musical notation. The treble clef staff contains a whole note chord. The piano accompaniment consists of a right hand with a whole note chord and a left hand with a descending eighth-note scale.

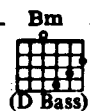


to next strain

Second system of musical notation. The treble clef staff contains a whole note chord with a fermata. The piano accompaniment features a right hand with a whole note chord and a left hand with a descending eighth-note scale. A piano (*p*) dynamic marking is present.



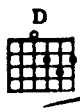
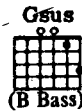
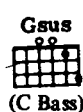
Third system of musical notation. The treble clef staff contains a whole note chord. The piano accompaniment consists of a right hand with a whole note chord and a left hand with a descending eighth-note scale.



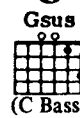
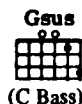
Fourth system of musical notation. The treble clef staff contains a whole note chord with a fermata. The piano accompaniment features a right hand with a whole note chord and a left hand with a descending eighth-note scale. A piano (*p*) dynamic marking is present. The lyrics "Yes, they" are written below the staff.



Fly, fly, _____ fly by _____ my win - dow,



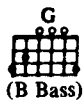
fly - in' _____ so free, _____ yeah. _____



Yes, they fly, _____



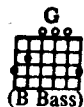
fly by _____ my win - dow. _____



N. C.



Yes, — those bright dia - monds a - once were stone, —



N. C.



roll - in' down — a sil - ver — stream..



N. C.



Yes, — those bright dia - monds a - once were stone, —



N. C.



D.S.

oh. —

(instr. solo to verse)

2.   N. C. 

*instr. solo-----
(Play 7 times)*

  N. C.

Oh. _____

p

 *Repeat ad lib & fade*

mp

WHEN YOU'RE ALONE

(It Ain't Easy)

Moderately (♩ = 124)
Words and Music by
STEVE PERRY and NEAL SCHON

Chords: D, Bm, Csus2, P, Bm, Csus2

mf

Chords: P, Bm, Csus2, P, Bm, Csus2

(1) It ain't al - ways eas - y — mov-in' day to day, —
(Verse 2.3) See additional lyrics.

Chords: D, Bm, Csus2

she said she wants to tease —

Chords: D, Bm, Csus2, C, G (B Bass)

me, — so I'm on my way. —

Chorus

When you're a - lone it ain't eas - y,

you're like a dog that roams.

Ain't got no girl to tease me,

ain't got no - bod - y home.

ain't got no - bod - y home.

ain't got no - bod - y

ain't got no - bod - y

ain't got no - bod - y

home. _____ } Yeah, yeah, yeah, yeah, _____

ff

no - bod - y home. _____ (instr. solo- - - - -)

To Coda I

----- end solo)

My, my, my, my, my, my, — my, yeah, — my, my, my, my, my, my, —

mf

D.S. al Coda I $\frac{3}{4}$

— my, yeah. —

Coda I

D.S.S. al Coda II $\frac{3}{4}$

A A C G
(B Bass) (B Bass)

Coda II

C G

C D C G (B Bass) C D

ain't got no - bod-y home. — When — you're a-lone it ain't

C G C D C G (B Bass)

eas - y, — when — you're a-lone it ain't eas - y, oh, —

oh no, — ain't got no - bod-y

home.

a tempo

Repeat ad lib & fade

mp

v

Verse 2: She told me she'd be there,
 She phoned me today.
 Little girl, big teaser,
 So I'm on my way.

To Chorus:

Verse 3: Oo, it ain't always easy,
 Movin' day to day,
 Oh, how the girl loves to tease me,
 So I'm gonna stay.

To Chorus:

TOO LATE

Words and Music by
STEVE PERRY and NEAL SCHON

Moderately ♩ = 124

Chord diagrams: D, C, Bm, A, G.

Lyrics: See the stop-light turn-in' red, don't you
(Verse 2.&3.) See additional lyrics.

lis-ten to what it's said. All the things you try to hide,

F#m7



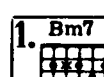
they keep you run - nin' hard in - side.

G



Oh, you got to leave this town be - fore it's

Chorus:



(background) Too late, too late, too late, too late,
(lead) too late, too late, too late.

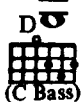


too late to make the change.

2.3.

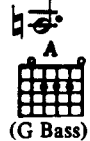


late. too late, too late to make the change. Oh,



To Coda

Too late, too late to



make the change. too late to make the change. (instr. solo ad lib.)



Bm7



A



D



(F# Bass)

F



E



D.S. al Coda



----- end solo)

The musical score is written for guitar and piano. It consists of three systems of music. The first system includes guitar chords: A, Dsus, D, D (C Bass), and Bm7. The lyrics are: "too late to make the change. it's too late, too late,". The second system includes guitar chords: A, A (G Bass), G, and Bm7. The lyrics are: "too late to make the change." followed by a lead section marked "(Lead)" and "p". The third system is marked "freely" and includes the lyrics: "too late, be - fore it's too late.".

System 1: Coda, A, Dsus, D, D (C Bass), Bm7. Lyrics: too late to make the change. it's too late, too late,

System 2: A, A (G Bass), G, Bm7. Lyrics: too late to make the change. (Lead) p

System 3: freely. Lyrics: too late, be - fore it's too late.

Verse 2: Oo, yes, my friend, you're fadin' fast, if you stay here you won't last.
Before your time has run astray, you've got to try to get away.
Oh, you got to leave this place before it's. . .

To Chorus:

Verse 3: Yes, it's time to make the change, yes, it's time to rearrange,
So, my friend, I join the fight for the things you know are right.
Oh, you got to leave this town before it's. . .

To Chorus:

MAJESTIC

Words and Music by
STEVE PERRY and NEAL SCHON

Moderately Bright (♩ = 132)
N. C.

Play 4 times

Bm

A

D (A Bass)

A

D (A Bass)

A

First system of musical notation. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes. Above the treble staff, four guitar chord diagrams are shown: E, B, E, and E (G# Bass).

Second system of musical notation. The treble clef staff contains a melody with eighth and quarter notes. The bass clef staff contains a bass line with eighth and quarter notes. Above the treble staff, six guitar chord diagrams are shown: B, E, E (D# Bass), E (C# Bass), B, and B (F# Bass).

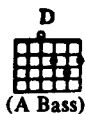
Third system of musical notation. The treble clef staff contains a vocal line with a long note and a slur. The bass clef staff contains a bass line with a long note and a slur. Above the treble staff, three guitar chord diagrams are shown: A, E (G# Bass), and F#m. The vocal line is labeled "Ah" with a slur.

Fourth system of musical notation. The treble clef staff contains a melody with a repeat sign and a slur. The bass clef staff contains a bass line with a repeat sign and a slur. Above the treble staff, one guitar chord diagram is shown: E. The system is divided into two parts, labeled "1.2." and "3.". The final measure of the bass line is marked with a forte dynamic (**fff**).

LADY LUCK

Words and Music by
STEVE PERRY, NEAL SCHON
and ROSS VALORY

Driving (♩ = 140)



N. C.

First system of musical notation for 'Lady Luck'. It consists of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The tempo is marked 'Driving (♩ = 140)'. The first measure is marked 'mf'. Above the staff, there are four guitar chord diagrams: G (D Bass), D (A Bass), D (A Bass), and A. The notation includes various notes, rests, and fingerings (1, 3, 2, 1, 2, 3, 1 in the right hand; 4, 1, 2, 4, 2, 1, 4 in the left hand).



N. C.

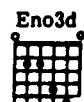
Second system of musical notation for 'Lady Luck'. It continues the grand staff with treble and bass clefs. The key signature has three sharps. The notation includes various notes, rests, and fingerings (3, 1, 2, 3, 5, 3 in the right hand; 1, 5, 3, 2, 1, 2 in the left hand).



Third system of musical notation for 'Lady Luck'. It continues the grand staff with treble and bass clefs. The key signature has three sharps. The notation includes various notes, rests, and fingerings. There are 'v' marks under some notes in the bass line.

N. C.

(instr. solo ad lib.)



Fourth system of musical notation for 'Lady Luck'. It continues the grand staff with treble and bass clefs. The key signature has three sharps. The notation includes various notes, rests, and fingerings. There are 'v' marks under some notes in the bass line. The instruction '(play 3 times)' is written below the first measure.

Eno3d

N. C.

(1) Roll _____ the dice, _____ roll them _____
(Verse 2;) See additional lyrics; (Verse 3.) = instr. solo.

Eno3d

N. C.

twice. _____ My, my, _____ can you _____ spare a

Eno3d

N. C.

dime? _____ Ooh, snake _____ eyes, _____

Eno3d

N. C.

the la - dy flies. _____ My, my,

Eno3d

N. C.

Eno3d

N. C.



my, she's so hard to find.

Chorus



(1. 2.) Ooh, la - dy
(3. cont. solo- - - - -)

luck, yeah,



la - dy

luck.

Ooh, my la - dy

To Coda



1.

luck,

oh, my la - dy

luck.

N. C.  N. C. 

(instr. solo-----)

2.    
(D Bass) (A Bass)

luck.

N. C.  
(D Bass)

  N. C. 
(A Bass)

D.S. al Coda *Coda* 

The la - dy,

she's gone. —

The la - dy,

she's gone.

(1) La - dy

luck, —

(2.3.4) *Vocal ad lib - See additional lyrics.*

oh, my la - dy, —

la - dy luck. —

luck. —

G D D A N. C. Eno3d

(D Bass) (A Bass)

Verse 2: Now what went wrong?
 I've been here too long.
 Can you spare a dime?
 Luck's disguised
 In her eyes.
 Oh my lady's so hard to find.

To Chorus:

Vocal ad lib: Oh my lady,
 Oh my lady,
 Oo, oo, oo, oo, oo
 Oh, oh, oh, oh, oh,
 Oh- - - - -
 My lady, luck.

LOVIN' YOU IS EASY

Words and Music by
STEVE PERRY, NEAL SCHON
and G. ERRICO

Moderately (♩ = 112)


ff *play 3 times*

(1) I know you got that spe - cial some - thing, ____
(2) Come on girl, give me that good lov - in', ____

mf


oh, ____ ba - by. ____ I know you
oh, ____ ba - by. ____ Come on girl,

A G A G A G D




like to keep it hum-min', — oh, — ba-by. —
keep the mo-tor hum-min', — oh, — woh, — ba - by.

Chorus A C F



'Cause girl, — } lov-in' — you — is so eas - y, —
Oo, 'cause

N.C. A C F



{ oh, woh, — woh. — } Lov-in' — you — is so —
my, my, my, my.

1. C Dm A C



(E Bass)

— eas - y. — Yeah, yeah, yeah, yeah,

my, my, my, my, my, my, my, ——— yeah, yeah, yeah. ———

2 3 1 3 1 4 3 4 3 2 1 3 2 1

2. eas - y. Lov-in' you — is eas - y.
(background)

Girl, af - ter the morn - in' sun - light,

af - ter the band — has flown — a - way, —







oh, we'll be think - in' of ___ you. Yes, we'll be









hold - in' on girl. _____

(instr. solo ad lib)




N. C.

2nd time- - - - end solo

mf

sfz







(A Bass) (A Bass) (A Bass) (A Bass)

(play 3 times)

mf





(background) Lov-in' you — is eas - y. — Lov-in' you — is
 eas - y. —

(Lead) Oh, — I'm
 eas - y. —

N.C.





(1, 2.) lov - in', lov - in', lov - in', lov - in', lov - in', lov - in', lov - in' you,
 (3, 4. etc.) Instr. solo ad lib until fade

1. N.C. 2, 3. etc. Repeat ad lib & fade instr. only, vocal tacet



oh, and it's eas - y. (background) Eas-y. — Oh, I'm Eas-y. —

ANY WAY YOU WANT IT

Words and Music by
STEVE PERRY and NEAL SCHON

Driving ♩ = 138



An - y way you want it, that's the way you need it, an -

N. C.



y way you want it.



N. C.

1. She loves to laugh,
2. I was a - lone,
3. (Instr. solo)

she loves to sing,
I nev - er knew

she does ev-'ry - thing.
what good love could do.



She loves to move, — she loves to groove, —
Ooh, then we touched, — then we sang —

N. C.



she loves the lov-in' things. — }
a - bout the lov-in' things. — } Ooh, all night,



NC



all — night, oh, — ev - 'ry night.



N. C.

So hold tight, hold — tight, ooh ba - by, hold tight.

G Chorus D/F#

Oh, — she said, "An - y way you want it, that's —

Em7 N. C.

— the way you need it, an - y way you want — it."

G D/F# Em7

She said, "An - y way you want it, that's — the way you need it, an -




NC 1. 2. G 3. 4. etc. D.S. repeat chorus ad lib and fade

y way you want — it." She said, "An -

WALKS LIKE A LADY




Words and Music by
STEVE PERRY

Blues rock 

1. 2. 3.   1. 




(Organ ad lib) She

mf

1. walks like a la - dy,
2. Loves like a la - dy,
3. (Guitar solo)

mf

with her ten - der charms. _____
so soft and slow. _____

She
She






moves like a la - dy,
 feels like a la - dy.

when I'm in her arms. —
 Ooo, I can't let go. —







She loves like a la - dy,
 She smiles like a la - dy,





lov - in' all night long. —
 smi - in' all night long. —

She But






cries like a ba - by
 cries like a ba - by

when she's done some - thing
 when she's done some - thing



wrong. _____
wrong. _____ Yeah, _____ } told you once _____ yes, I

cresc. *più f*



To Coda



told you twice _____ but you nev-er lis-ten my ad-vice _____



I catch you walk-in' with that boy a-gain _____ I'm gon-na set you free. _____





f

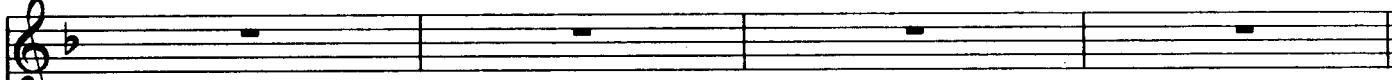


D.S. al Coda

{ Oh, I'm gon-na _____ set you free.
Yeah, I'm gon-na _____ set you free.




(Spoken:) Bye, bye.

Coda    




(Guitar solo continue)



1. Walks like a la - dy. Oh, _____ but she
 2. Walks like a la - dy. Yes, _____ but she
 3.4. Walks like a la - dy, walks like a la - dy, *



   Repeat and Fade

cries like a lit - tle girl, _____ lit - tle girl. _____
 cries like a lit - tle girl. _____
 cries like a lit - tle girl _____ cry, cry, cry, cry. _____ }



SOMEDAY SOON

Words and Music by
STEVE PERRY, GREGG ROLIE
and NEAL SCHON

Moderate rock beat

G/B C F (add 9)

1. 2. (Instrumental)
3. 4. Some - day ____ soon. ____

f

G

1.2.3. 4.

f

Am7 G/B C

1. Sea - sons were made ____ for the change. You will be
2. The cloud- i - est day ____ comes a - round, you will be
3. (Solo ad lib.)

mf

there.. _____
there.. _____

Just like the night _____ to the day
All of the the feel - in's you've found,

with - out a care. _____
with - out a care. _____

The dark goes be -
So my friends, you

fore the dawn. _____
take a look. _____

O - pen up your eyes. _____
Don't you look too far. _____

Some - day _____ soon _____
ooo, there'll be a

To Coda II *To Coda I*

mf

f

Dm **Am** **G/B** **C** **Dm** **Am** **G/B** **C** **C/G** **C** **Bb/F** **F** **G/B** **C** **F** **G7sus4**

bet-ter day. And some - day soon

yes, it's not too far a - way. Some - day soon

oo yeah, with o - pen skies, and!



some - day soon. All we can do is try.

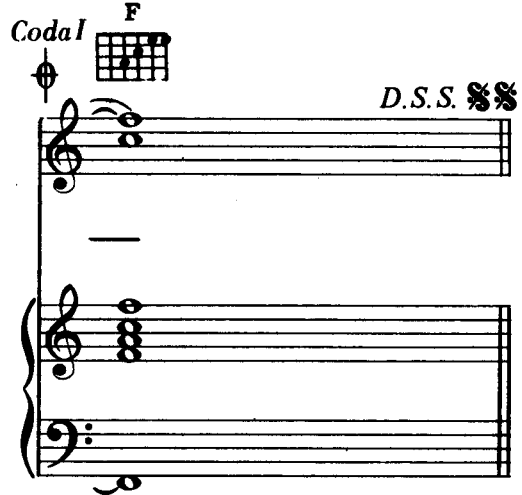
Chord diagrams: G/B, C, F, G/B, C, F, G


1. *D. S. al*  *Coda I*

2. *D.S.al*  *Coda II*







Coda I  *D.S.S.* 

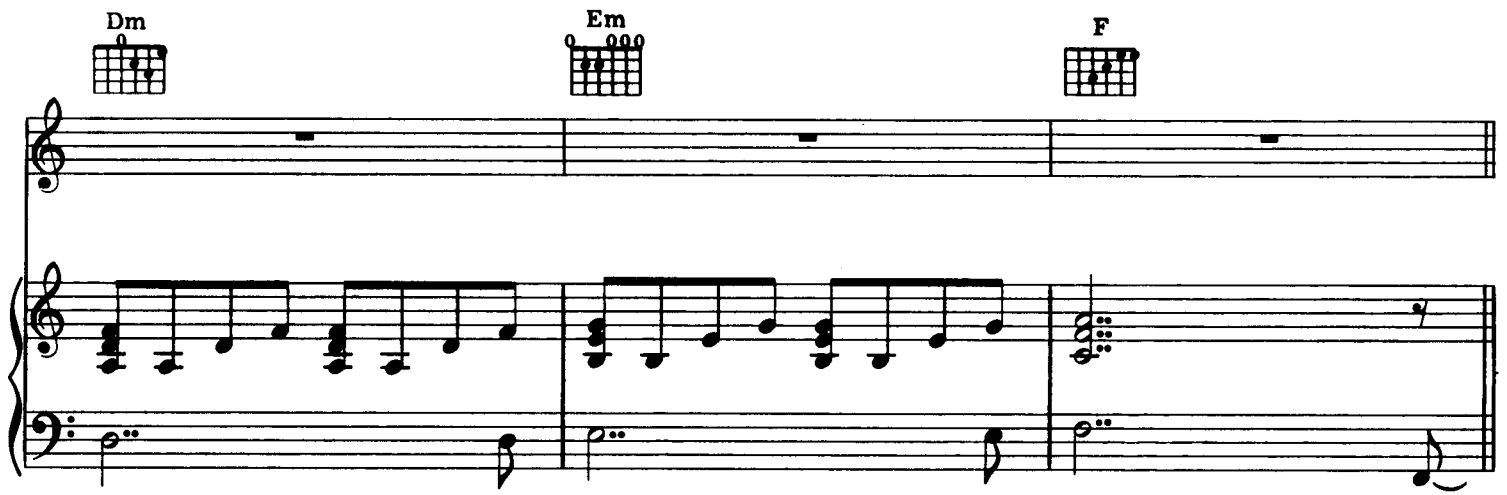




 *Coda II* 

(Solo ad lib continue)

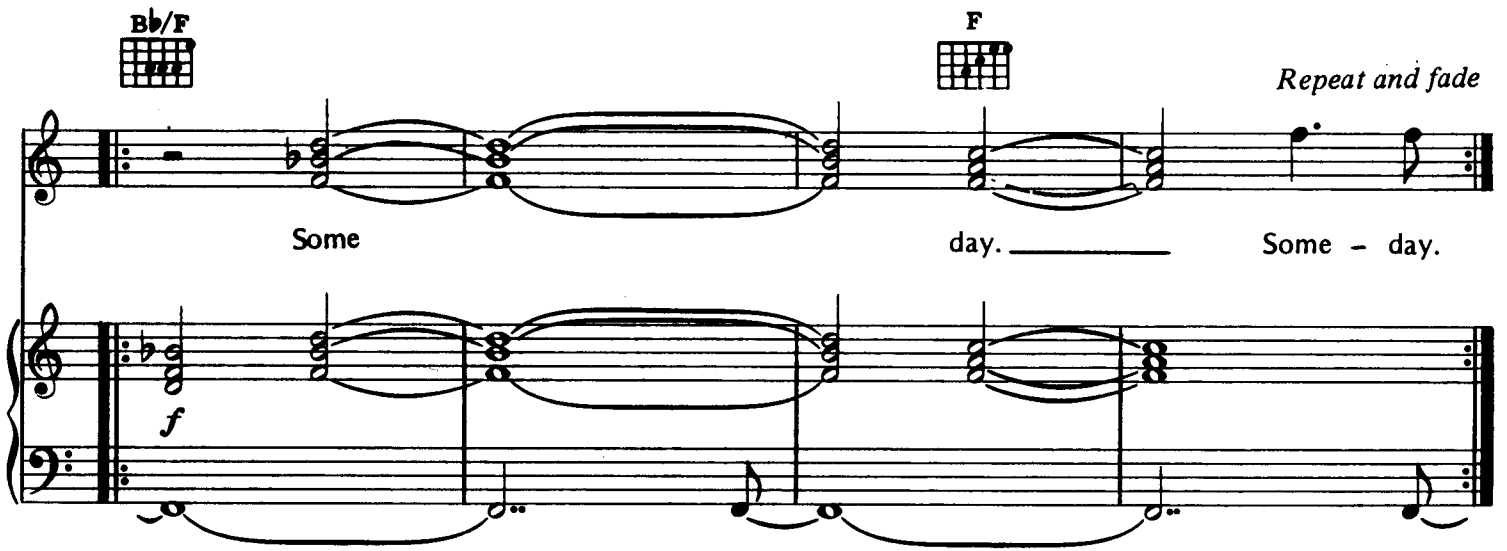


Dm  *Em*  *F* 



Bb/F  *F*  *Repeat and fade*

Some day. Some - day.



PEOPLE AND PLACES

Words and Music by
STEVE PERRY, NEAL SCHON
and ROSS VALORY

Moderately slow



mf

The piano introduction consists of two staves. The right staff has a treble clef and a key signature of two sharps (F# and C#). The left staff has a bass clef and the same key signature. The music is in 4/4 time. The first measure is marked 'mf'. The right hand plays a series of eighth notes: F#4, A4, C#5, B4, A4, G#4, F#4, E4. The left hand plays a series of eighth notes: D3, F#3, A3, C#4, B3, A3, G#3, F#3. The second measure continues the eighth-note pattern. The third measure continues the eighth-note pattern. The fourth measure continues the eighth-note pattern. The fifth measure continues the eighth-note pattern. The sixth measure continues the eighth-note pattern. The seventh measure continues the eighth-note pattern. The eighth measure continues the eighth-note pattern. The ninth measure continues the eighth-note pattern. The tenth measure continues the eighth-note pattern. The eleventh measure continues the eighth-note pattern. The twelfth measure continues the eighth-note pattern. The thirteenth measure continues the eighth-note pattern. The fourteenth measure continues the eighth-note pattern. The fifteenth measure continues the eighth-note pattern. The sixteenth measure continues the eighth-note pattern. The seventeenth measure continues the eighth-note pattern. The eighteenth measure continues the eighth-note pattern. The nineteenth measure continues the eighth-note pattern. The twentieth measure continues the eighth-note pattern. The twenty-first measure continues the eighth-note pattern. The twenty-second measure continues the eighth-note pattern. The twenty-third measure continues the eighth-note pattern. The twenty-fourth measure continues the eighth-note pattern. The twenty-fifth measure continues the eighth-note pattern. The twenty-sixth measure continues the eighth-note pattern. The twenty-seventh measure continues the eighth-note pattern. The twenty-eighth measure continues the eighth-note pattern. The twenty-ninth measure continues the eighth-note pattern. The thirtieth measure continues the eighth-note pattern. The thirty-first measure continues the eighth-note pattern. The thirty-second measure continues the eighth-note pattern. The thirty-third measure continues the eighth-note pattern. The thirty-fourth measure continues the eighth-note pattern. The thirty-fifth measure continues the eighth-note pattern. The thirty-sixth measure continues the eighth-note pattern. The thirty-seventh measure continues the eighth-note pattern. The thirty-eighth measure continues the eighth-note pattern. The thirty-ninth measure continues the eighth-note pattern. The fortieth measure continues the eighth-note pattern. The forty-first measure continues the eighth-note pattern. The forty-second measure continues the eighth-note pattern. The forty-third measure continues the eighth-note pattern. The forty-fourth measure continues the eighth-note pattern. The forty-fifth measure continues the eighth-note pattern. The forty-sixth measure continues the eighth-note pattern. The forty-seventh measure continues the eighth-note pattern. The forty-eighth measure continues the eighth-note pattern. The forty-ninth measure continues the eighth-note pattern. The fiftieth measure continues the eighth-note pattern. The fifty-first measure continues the eighth-note pattern. The fifty-second measure continues the eighth-note pattern. The fifty-third measure continues the eighth-note pattern. The fifty-fourth measure continues the eighth-note pattern. The fifty-fifth measure continues the eighth-note pattern. The fifty-sixth measure continues the eighth-note pattern. The fifty-seventh measure continues the eighth-note pattern. The fifty-eighth measure continues the eighth-note pattern. The fifty-ninth measure continues the eighth-note pattern. The sixtieth measure continues the eighth-note pattern. The sixty-first measure continues the eighth-note pattern. The sixty-second measure continues the eighth-note pattern. The sixty-third measure continues the eighth-note pattern. The sixty-fourth measure continues the eighth-note pattern. The sixty-fifth measure continues the eighth-note pattern. The sixty-sixth measure continues the eighth-note pattern. The sixty-seventh measure continues the eighth-note pattern. The sixty-eighth measure continues the eighth-note pattern. The sixty-ninth measure continues the eighth-note pattern. The seventieth measure continues the eighth-note pattern. The seventy-first measure continues the eighth-note pattern. The seventy-second measure continues the eighth-note pattern. The seventy-third measure continues the eighth-note pattern. The seventy-fourth measure continues the eighth-note pattern. The seventy-fifth measure continues the eighth-note pattern. The seventy-sixth measure continues the eighth-note pattern. The seventy-seventh measure continues the eighth-note pattern. The seventy-eighth measure continues the eighth-note pattern. The seventy-ninth measure continues the eighth-note pattern. The eightieth measure continues the eighth-note pattern. The eighty-first measure continues the eighth-note pattern. The eighty-second measure continues the eighth-note pattern. The eighty-third measure continues the eighth-note pattern. The eighty-fourth measure continues the eighth-note pattern. The eighty-fifth measure continues the eighth-note pattern. The eighty-sixth measure continues the eighth-note pattern. The eighty-seventh measure continues the eighth-note pattern. The eighty-eighth measure continues the eighth-note pattern. The eighty-ninth measure continues the eighth-note pattern. The ninetieth measure continues the eighth-note pattern. The ninety-first measure continues the eighth-note pattern. The ninety-second measure continues the eighth-note pattern. The ninety-third measure continues the eighth-note pattern. The ninety-fourth measure continues the eighth-note pattern. The ninety-fifth measure continues the eighth-note pattern. The ninety-sixth measure continues the eighth-note pattern. The ninety-seventh measure continues the eighth-note pattern. The ninety-eighth measure continues the eighth-note pattern. The ninety-ninth measure continues the eighth-note pattern. The hundredth measure continues the eighth-note pattern.



(Four voices)

Do _____ Do _____ you _____ feel _____ feel. _____ me?
Do _____ Do _____ you _____ you _____ feel _____ feel _____ me? _____ me?
Do _____ Do _____ you _____ you _____ feel _____ feel _____ me? _____ me?



Do _____ Do _____ you _____ feel _____ feel. _____ me?
Do _____ Do _____ you _____ you _____ feel _____ feel _____ me? _____ me?
Do _____ Do _____ you _____ you _____ feel _____ feel _____ me? _____ me?






1. Do you see the fac - es 'round and 'round the plac - es?
 2. Do you see the fac - es run - nin' 'round to dif - f'rent plac - es?








Are they peo - ple that you want to know?_ Do you see the fac - es
 Are they peo - ple that you want to know?_ We're the peo - ple go - in'






run-nin' 'round_ to dif - f'rent plac - es? Are they peo - ple that you
 'round and 'round_ to dif - f'rent plac - es. You're the peo - ple that we






want to know?_ Yes, I see their fac - es____
 want to know._ Yes, you are the ones.____

poco più f

one You by are the ones. Yes, I see their joy and I
Ev - 'ry word I say

sad - ness. say true, yeah, true. Ev - 'ry sin - gle face there

lies a trace of sad - ness felt be -

fore. sad - ness felt be - fore.

cresc.

1. F

2. F

3

3

E

1. 2. Take a — ride on a rock - et, — take your mind, un - lock . it.
3. (*Guitar solo ad lib.*)

You all know we can do it, — if you put your mind to it.

Take your — life as you feel it, — let no — one de - ceive it.

You all — know we can do it, — if you put your mind to it.

To Coda *To next strain*

2.  *D.S. al Coda*  

if we put our minds to it. Yes, I've seen, yes, I've
Smil - in' fac - es with

mf

seen these love - ly, love - ly plac - es. Are we peo - ple that you
long — last - ing trac - es, — you're the peo - ple that we

      After repeat *D.S.*

want to know?_ You're the peo - ple that we want to know._
want to know._

Coda       Play 3 times

mf

PRECIOUS TIME

Words and Music by
STEVE PERRY and NEAL SCHON

Moderate hard rock



First system of musical notation for the piano introduction. It features a treble and bass staff in D major (two sharps). The bass line starts with a mezzo-forte (*mf*) dynamic. Above the staff, five chord diagrams are provided: A, D/A, C, G/B, and G.



Second system of musical notation, continuing the piano introduction. It includes a treble staff with a whole rest and a bass staff with a whole note chord. The lyrics "1. I was" are written below the treble staff.

1. I was

Third system of musical notation, continuing the piano introduction. It features a treble and bass staff with a melodic line in the treble and a supporting bass line. The lyrics "cap-tured by the light" are written below the treble staff.



Fourth system of musical notation, continuing the piano introduction. It includes a treble and bass staff with a melodic line in the treble and a supporting bass line. The lyrics "of a way-ward smile" are written below the treble staff.

2. See the line of sight in - side your mind,
3. (see additional lyrics)

Fifth system of musical notation, continuing the piano introduction. It features a treble and bass staff with a melodic line in the treble and a supporting bass line. The lyrics "mind," are written below the treble staff.



when she said to me, _____
but from where I don't _____ know. _____



“Move slowly son and touch the sky, _____
And the tales that are left behind, _____



ver - y soon _____ you'll _____ see _____
left for all _____ to _____ grow. _____ 3 -
oo, how
Oo,



pre - cious time _____ placed it's hand on _____ me;
pre - cious time _____ placed it's hand on _____ me;

G D/F# A

1. G

oo, — how pre-cious time, — how it re-cued me, —
 oo, — pre-cious time, — how it

2. 3. G A G A

res - cued me, oo, how it res - cued me, how it

G A D A D G

res - cued me.

D A (Chorus:) D

Oo, there's a place in time not



far from here, a place we all could

see; so if you're lookin' for a bet - ter day,

touch the sky and see. Oh,

pre-cious time placed it's hand on me;

oh, pre - cious time how it res - cued

me.

D.C. al Coda

Coda

me.

Repeat and fade

(Harmonica solo ad lib.)

f

Guitar chords: A, D, A sus, A, G, D/F#

3. Be the soldiers for your lives my friends,
 Fight for all to see.
 It's the only way to catch the sun;
 It's the only way you'll see, oh how precious time
 Placed it's hand on me, yeah precious time
 How it rescued me, baby, baby, it rescued me.

(To chorus)

I'M CRYIN'

Slowly

Words and Music by
STEVE PERRY and GREGG ROLIE

Em
(Guitar solo ad lib.)

1.2.c C/D

3. C C/B Am7 F


simile Am9 F

Oo, I'm

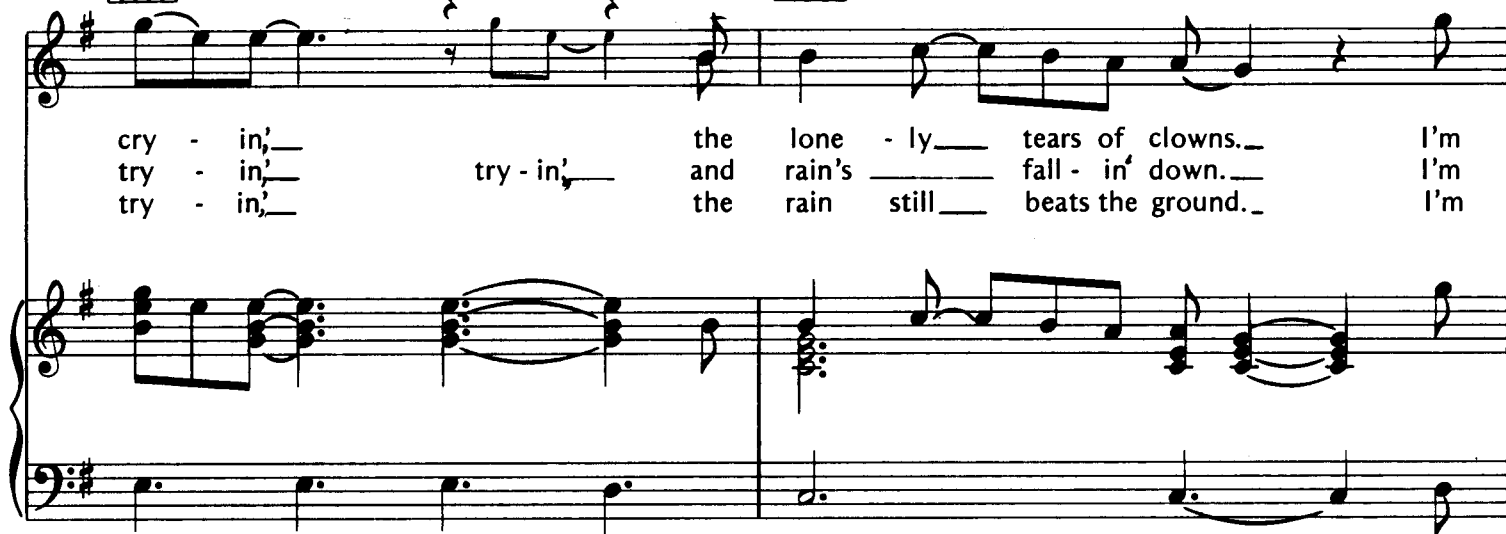
Em C

cry - in', — the tears are — fall - in' down. — I'm
 cry - in', — the lone - ly tears of clowns. — I'm
 cry - in', — the tears are — fall - in' down. — I'm

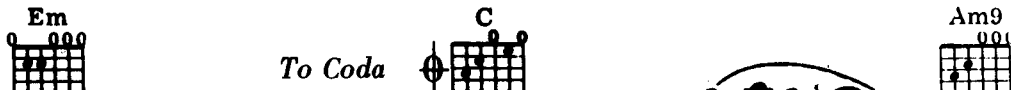
Em C



cry - in' — try - in' — the lone - ly — tears of clowns. — I'm
 try - in' — and rain's — fall - in' down. — I'm
 try - in' — the rain still — beats the ground. — I'm




Em C Am9




To Coda

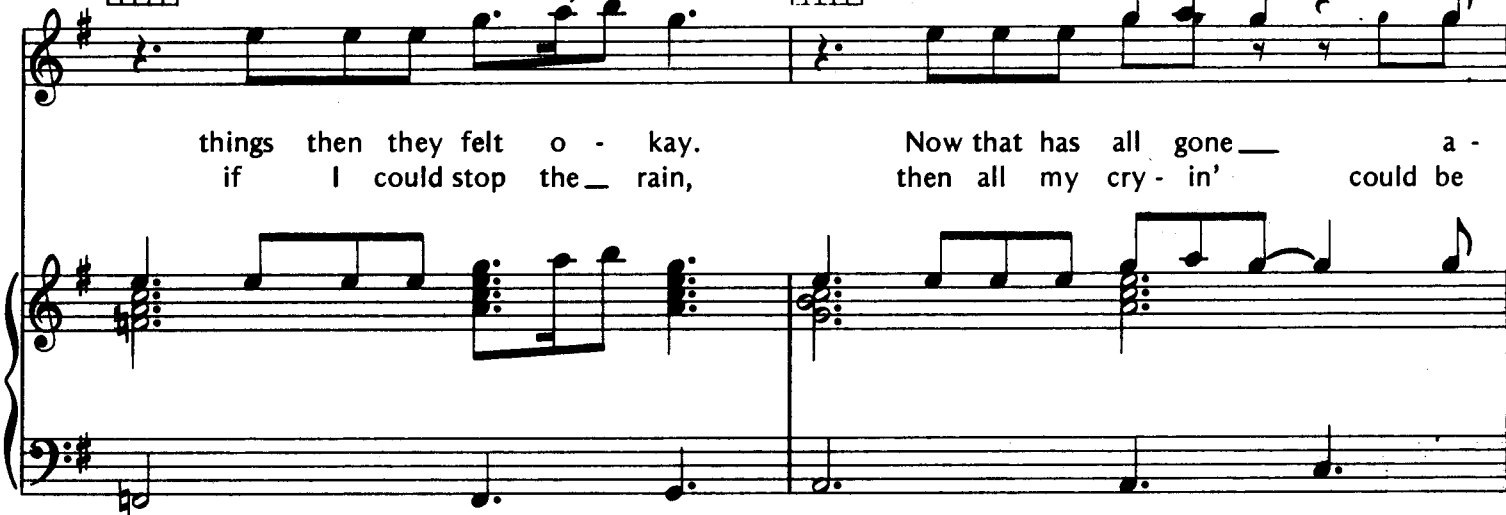
try - in' — to wear a smil - in' face. — It was just yes - ter - day
 cry - in' — and that's a lone - ly place. — If I could hide the pain,
 cry - in' — those



Fmaj7 Am9



things then they felt o - kay. Now that has all gone — a -
 if I could stop the rain, then all my cry - in' could be



1. Fmaj7

2. Fmaj7 Bm

way. I'm gone. (Guitar solo ad lib.)

G Bm G G/A G/A#

Bm Bm/Bb Bm/A G F G

Oo, rain,

(tremolo)

F G F G

who will stop the rain, the rain?

Detailed description: The musical score is written for guitar and piano. The guitar part is in G major and 4/4 time. It starts with a first ending (1.) and a second ending (2.). The first ending has a chord of Fmaj7. The second ending has a chord of Fmaj7 and a Bm chord. The piano part has a melody and accompaniment. The lyrics are 'way. I'm gone. (Guitar solo ad lib.)', 'Oo, rain,', '(tremolo)', and 'who will stop the rain, the rain?'. The score includes guitar chords (Fmaj7, Bm, G, G/A, G/A#, Bm/Bb, F) and a tremolo instruction. The piano part has a melody and accompaniment. The lyrics are 'way. I'm gone. (Guitar solo ad lib.)', 'Oo, rain,', '(tremolo)', and 'who will stop the rain, the rain?'.

F/A **G/B** *D.S. al Coda* **Coda**

I'm *lone - ly tears of clowns.*

F **G** **F** **G**

Lone - ly, lone - ly tears,

F **G** **F/A** **G/B** **Em**

lone - ly, lone - ly tears.

decresc.

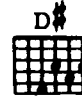
Repeat ad lib. and Fade

mf rubato *8va-* *loco*

LINE OF FIRE

Words and Music by
STEVE PERRY and NEAL SCHON

Fast blues rock



(Spoken third time only) "So long, girl."

1. It was a hot and steam - y night, —
2. 4. (See additional lyrics)
3. (Guitar Solo)

then Frank - ie pulled his gun — in sight. —



He said, "Now



Su - zi, don't _____ you lie. _____

Did Steve - y, did he catch you with an - oth - er guy?"

(Chorus:)

B



Stand - ing in the line of fire it's



gon - na shoot_ ya. Stand- ing in the

3 3 3

line of fire it's com - in' to_ ya, it's go - in' through_

C G

1. D A

_ ya. it's go - in' through_

2. D A

_ ya. Bye, _ bye, bye, Su - zi.

3.4.

1. (Guitar solo continued)
2. (Vocal)

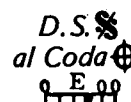
3 3



Stand - ing in the line of fire it's gon - na shoot_ ya,



it's go - in' through_ ya. _____ Bye,___ bye, bye, Su - zi.



To Coda

So long,

(Gunshot)

(Guitar solo ad lib.)

Coda

2. He told her that he had been true,
And that he'd never made her blue, no.
So don't go sayin' Stevey's a liar,
Girl, I've got my finger on a hair-trigger wire.

(To Chorus)

3. (Guitar Solo)

4. Those gunshots echoed through the town.
Oh Frankie threw his shotgun down.
That roof had moonlight shinin' through.
She said she'd never, never, never, make him blue, yea.

(To Chorus)

DEPARTURE

Music by
NEAL SCHON

Very freely

Rubato

Pedal throughout



Segue to
"Good Morning Girl"



GOOD MORNING GIRL

127

Words and Music by
STEVE PERRY and MATHEW SCHON

Slowly



Ab/C



A#m7-5



Good morn - ing girl, —

how you been? —

Good morn-ing girl, —

is love — with-in? —

I see your face

ev - 'ry - where. —

I — see your smile,

your gold - en hair. —

I see your — eyes —

B \flat A \flat E \flat /G Fm G

shin-in' through. those gen-tle eyes sil-ver blue.

poco ritard...

D \flat A \flat /C E/B A \sharp m7-5

Good morn - ing girl, how you been?

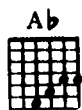
a tempo

A E/G \sharp G D A/C \sharp

Good morn-ing girl, is love with-in? Good morn-ing girl,

C G/B B \flat F/A

it's been long. Good morn - ing girl,



to you this song...

I sing it girl



from the heart.

I'll sing it girl



from the start.

Good morn-ing girl,

how you been?



Good morn - ing girl,

is love with-in?

STAY AWHILE

Words and Music by
STEVE PERRY and NEAL SCHON

Slowly
Dadd9



Cadd9



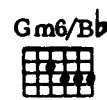
G6/B



Gm6



First system of musical notation. Treble clef, key of D major (two sharps), 12/8 time signature. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is present.



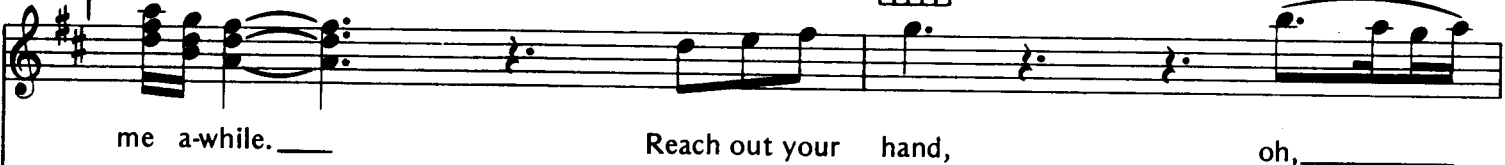
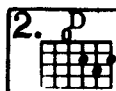
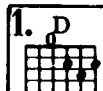
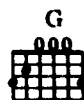
Second system of musical notation. The vocal line enters with the lyrics "I'd do". The piano accompaniment continues with chords and a bass line.



1. an - y-thing
2.(see additional lyrics)

to hold _____ you. I'd go

Third system of musical notation. The vocal line continues with the lyrics "to hold _____ you. I'd go". The piano accompaniment provides harmonic support.



cresc.

f



132

G

D

to me.

Oh, I'm fall - in' _____

One min-ute

more, _____

I'm fall - in'.

I'm

fall

in' _____

Oh, _____

oh, _____

(m.)

The musical score is written for guitar and voice. It consists of four staves. The first staff is the guitar melody, with chords D, Cadd9, G6/B, and Gm6/Bb. The second staff is the piano accompaniment. The third staff is the vocal melody, with lyrics: "Fall in' in'. Won't you just stay with me a-while?". The fourth staff is the piano accompaniment. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are: "Fall in' in'. Won't you just stay with me a-while?". The score includes a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are: "Fall in' in'. Won't you just stay with me a-while?".

Chords shown above the staff:

- D
- Cadd9
- G6/B
- Gm6/Bb
- G6/B
- Gm6/Bb
- C
- G
- D

Lyrics:

Fall in' in'. Won't you just stay with me a-while?

mf

2. (I'd sing,) any song your heart desires.
 I would sing out loud of love's sweet fires.
 Oo, I'd do all this and so much more
 If you'll just stay with me awhile.

HOMEMADE LOVE

Words and Music by
STEVE PERRY, NEAL SCHON
and S. SMITH

Fast hard rock

(fifths)

Guitar chords: A, G, A, G, A, F#

Vocal line: (first time only) Oh,

Piano accompaniment: *ff*

Guitar chords: A, G, A, G, A, D, A, D

Vocal line: oo, ba-by.

Piano accompaniment: *ff*

Guitar chords: A, G, A, G, A, F#

Vocal line: 1. I love
2. I need
3. (Guitar solo)

Piano accompaniment: *f*

A G A G A D

a cook - in' with hon - ey.
jel - ly roll sweet ie.

A G A G A F#

I Now, love spread it,

A G A D

to oh make you feel on fun ny.
spread it on me, babe.

A G A G A F#

Feels I so love
good, —

the way on you do. —
top. —

Spread it I want, —
round, —

ba - I want it with you, yeah.
by, till I drop ya'. 1. Home -
2. 3. Home -

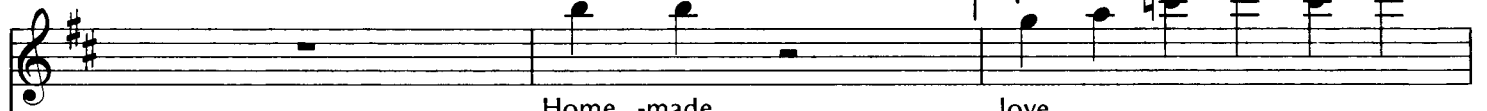
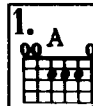
made love, —
made love, —

hot, jel - ly roll love. —
jel - ly roll love. —

slide

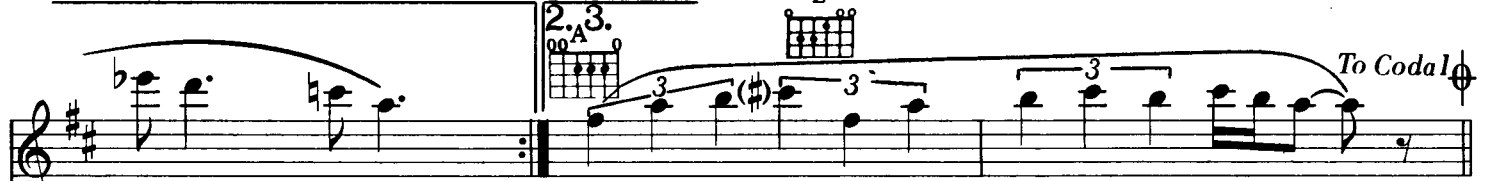
ff

Guitar chord diagrams: A, G, A, G, A, D, A, G, A, F#, E, A, E.

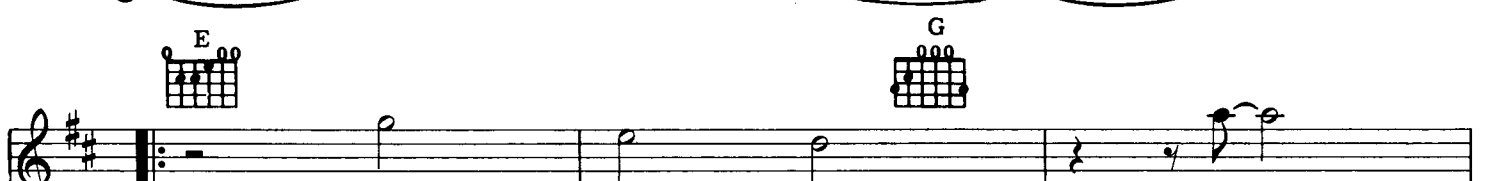


Home -made
Home -made

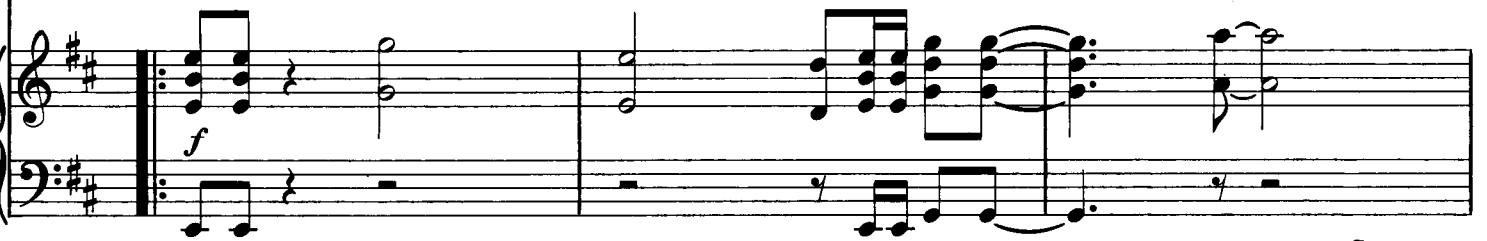
love. _____



love. _____

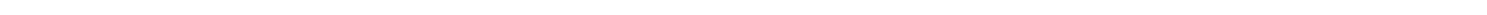


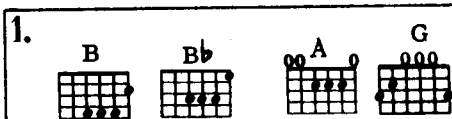
Oh, ba - by, oh_
Oh, ba - by, oh_



ba - by, _
ba - by, _

I know you love _ it. _
I know you love _ it. _





So love it.



Home - made love, hot, jel -



To Coda II



ly roll love. Home-made love,



1.2.3.

ba - by, ba - by, (vocal ad lib.)

4. *D.S.S. al Coda II*

ba - by.

love.

Oo, smok-in',

oo, — ba - by, you're burn - in'. (You're burn - in'.)

Oo, ba-by, it's boil - in', ah.

Coda II

A E

A G A G A F#

A G A D A G A G A

WHERE WERE YOU

Words and Music by
STEVE PERRY and NEAL SCHON

Bright Rock Beat

Chord diagrams for guitar are provided above the staff lines. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The piece begins with a forte (*f*) dynamic.

Chord diagrams shown above the staff:

- A
- G/A
- D/A
- G6/A
- A
- Ama7
- G/A
- A add 9 no3rd
- A
- A
- E/A
- G/A
- D/A
- A
- E/A
- G/A
- D/A

Other markings include: *f*, (Bass third time only), and Play 3 times.

Where I were know you where, when I want - ed you to
ba - by, you been

mf

love run - nin' 'round me through loose on the night?
the side.

Where I were know you where, when I want - ed you to
lit - tle la - dy, you been

love and hold me tight?
run - nin' 'round with some - thing to hide.



Where I were don't you, mind, lit - tle dar - lin', when you

lit - tle dar - lin',



said to pick you up af - ter school?__

if you're feel - in' fan - cy and free.__



I know don't where, lit - tle la - dy, 'cause my

lit - tle ba - by, 'cause your



ma - ma did - n't raise no fool.__

sis - ter's look - in' real good to me.__

Yeah. Hey!

Where _____ were you? _____ Where _____ were

f

you? _____ Where _____ were you? _____

To Coda

Where _____ were you? _____

f

(Guitar solo ad lib.)

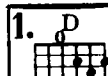
The musical score is written for guitar and piano. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The score is divided into several systems. The first system includes guitar chord diagrams for A, E/A, G/A, D/A, A, and E/A. The vocal melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'Where _____ were you? _____ Where _____ were you? _____'. The piano part includes a forte (*f*) dynamic marking. The second system continues the melody and accompaniment. The third system includes guitar chord diagrams for G/A, D/A, A, E/A, G/A, and D/A. The fourth system includes guitar chord diagrams for A, E/A, G/A, and D/A. The fifth system includes guitar chord diagrams for A, E/A, G/A, and D/A, and ends with a Coda symbol. The sixth system includes guitar chord diagrams for G, C, F, Bb, E, and A. The seventh system is a guitar solo section marked '(Guitar solo ad lib.)' with a forte (*f*) dynamic. The solo is written in the treble clef, and the piano accompaniment continues in the bass clef.

1. 2. 3.

4.

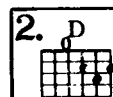


I did-n't know what the hell was go - in' on.
So don't_ try to get your-self_ straight,



Some - day_ you're gon - na break.
you're just a lit - tle too

late.

*D. S. al Coda*

Coda

Where_ are

you?_ you?_

you?_ you?_

THE PARTY'S OVER

Moderate Rock

Words and Music by
STEVE PERRY



mf



Hel - lo. _____






1. 4. You nev - er call me up

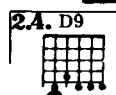
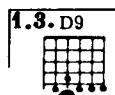
2. 3. (see additional lyrics)



when I'm a - lone at night.



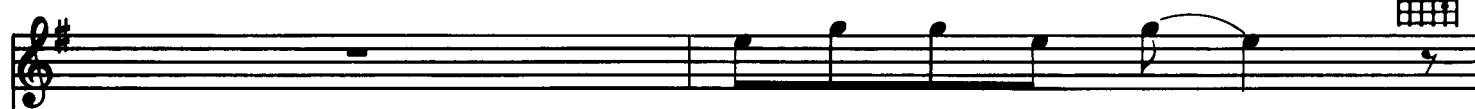
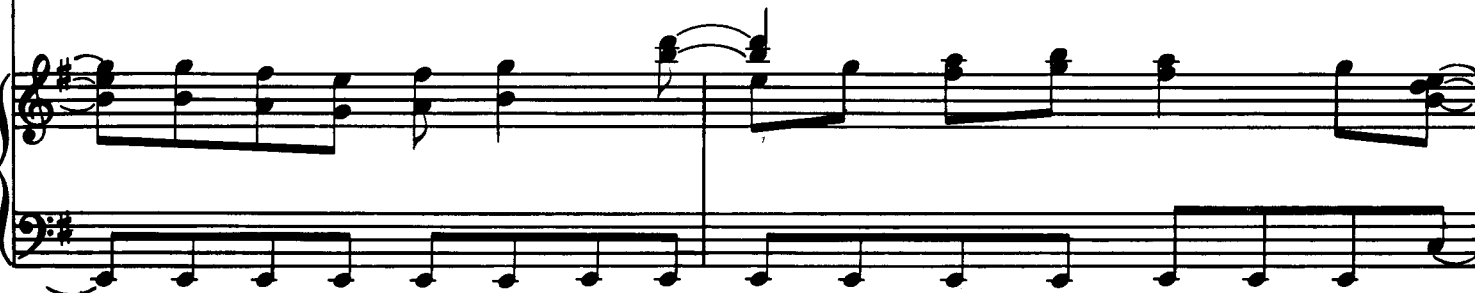
What can this poor boy do, when he's



hope - less - ly in love with you? hope - less - ly in love with you?



Hope - less - ly in love,



hope - less - ly in love, —



To Coda



hope - less - ly in love with you. —



D.S. al Coda



Coda

Em



Cmaj7



D



Hope- less - ly in love, —

hope-

less - ly in love, —

I'm hope-

less- ly in love — with you, — oh. —

Em C G

The par - ty's o - ver, I

Repeat and Fade

G

have gone a - way.

Verse 2:

So I will tell you now
 This love is fallin' down.
 Just what more can I do.
 When I'm hopelessly in love with you?

Verse 3:

So I will tell you this,
 Our love is in a fix.
 Just what more can I do.
 When I'm hopelessly in love with you?

4th Verse: (Repeat 1st Verse)

DIXIE HIGHWAY

Words and Music by
STEVE PERRY and NEAL SCHON

Fast Rock (♩ = 160)

f
(Instrumental)

1.4.

2.3.

5.

1. I said, "What you want to do? _____ Would you like to be with
 2. She said, "That's— quite all right. _____ I think I'll spend the

me?— 'Cause I'll meet you back-stage, ba-by, love— is feel-in' fan-cy and
 night,— and I want to hold you, Ste-vie, I— want— to hold you

free. } We'll rock the night a-way— down— by the Dix-ie
 tight. }

High - way, — yeah, — down by the Dix - ie High - way. —

Bm C Am

1.2.3.4. My love, my love,
 mov - in' to the left now, mov - in' to the right.
 ooh soft and ten - der, ooh so tight.
 rock - in' and a - roll - in' the night a - way.
 ooh, mak - in' love till the break of day.

Bm C D Eb

My love, my love, oh, oh,

F G

ooh, Dix - ie High - way. I don't care what you

1st time D.C.

want to be, ba - by, long as you're hap - py and free.

Half as fast (♩ = 80)













1. Ba - by,
 2. Fool - in',



oh, girl, you drive me cra - zy. Ba - by,
 who do you think you're fool - in', ba - by?



G G7sus F#7 F F7sus F F7sus F#7

oh, ba - by, you real - ly drive me cra - zy.
Oh, ba - by, who do you think you're fool - in',

G G7sus G G7sus

Ba - by, I want to
ba - by? You want to

Bb7sus Ab7sus G7 F#7 1. G G7sus

hold on you, come with you, love with you all the night.
hold on me, love on me, love with me all

G G7sus 2. G

night.

Tempo I (♩ = 160)

G Am Fmaj7 G

(Instrumental solo)

Am C

play 9 times D.S. al 4th ending to Coda

Coda

G Am7

1. My babe, move it to the left, now
2.3.4. (vocal ad lib)

Fsus2

play 4 times

G F G

move it to the right all night. (vocal ad lib cadenza)

DON'T STOP BELIEVIN'

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

mp

mf

E B C#m

1. Just a small town girl, liv - in' in a
2. Just a cit - y boy, - in a
3. Voice tacet
4. 5. 6. (see additional lyrics)
born and raised in

A E B

lone - ly world. — She } took the mid - night train — go - ing
 South De-troit. — He }

1.2.3.5. G#m A 4.6. G#m A

an - y - where. — on and on — and on — and on. —

Chorus: A

Stran - gers — wait - ing, —
 Street - light — peo - ple, —

f

E

up and down the bou - le - vard; — their
 liv - ing just to find e - mo - tion;

A

1.3.

shad - ows, — search - ing — in the night. —
hid - ing —

E

2.

B E B E A To next strain

some - where_ in the night. —

4.

B E B E A To Coda:

some - where_ in the night. —

E B

C#m A

D.S. al Coda

Coda

E B

1. voice tacet, instr. solo
2. 3. etc. Don't stop be - liev - in';

C#m A

hold on to the feel - in'.

Street - light_ peo - ple._

Repeat and Fade

Verse 4:

A singer in a smokey room;
 The smell of wine and cheap perfume.
 For a smile they can share the night;
 It goes on and on and on and on.

Verse 5:

Working hard to get my fill;
 Everybody wants a thrill.
 Payin' anything to roll the dice,
 Just one more time.

Verse 6:

Some will win, some will lose,
 Some were born to sing the blues.
 Oh, the movie never ends,
 It goes on and on and on and on.

WHO'S CRYING NOW

Words and Music by
STEVE PERRY and JONATHAN CAIN

Moderately



1. It's been a mys - ter - y, ——— and still they
 2. Caught on a one - way street, ——— the taste of
 3. 4. (see additional lyrics)



try to see ——— why some-thing good can hurt ——— so ——— bad..
 bit - ter-sweet; ——— love will sur - vive some-how, ——— some -



1.3. 2.4. *Chorus:* 

way. One love feeds the fire.
Two hearts born to run.

One heart burns de - sire. } I won - der, who's cry - ing now?
Who'll be the lone - ly one? }

1.3.5.6. etc. Repeat as instr. ad lib and fade 2. D.S. 4.

On-ly so man-y tears you can cry 'til the

mp

heart - ache_ is o - ver;_ and now you_ can_ say_ your love_

will nev - er die. Wo,

wo, wo, wo, wo.

D.S.S.

Verse 3:
 So many stormy nights,
 So many wrongs or rights;
 Neither could change their headstrong ways.

Verse 4:
 And in a lover's rage,
 They tore another page.
 The fighting is worth the love they save.

STONE IN LOVE

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

Moderately

G D C G/B

mp (2nd time guitar solo) (end solo)

G D C

mf

1. Those cra - zy nights, I do re - mem-ber in my
2. (see additional lyrics)

G/B G D

youth. I do re - call, those were the



best times — most — of all, —



In the heat — with a blue jean girl; —
(3rd time guitar solo)



burn-in' love comes once in a life - time.



She found me sing-ing by the rail - road track; —





took me home; we danced by the moon - light. Those sum- mer nights.

(end solo)







are call - in'; stone in love.




Can't help my- self I'm fall- in'; stone in love.

1.  D.C. 2.  D.S. 3. 

F G Eb Bb F

Repeat ad lib and fade

G Eb

Stone in ____ love. ____

Verse 2:
 Old dusty roads led to the river;
 Runnin' slow.
 She pulled me down, and in clover,
 We'd go 'round.
 In the heat with a blue jean girl;
 Burnin' love comes once in a lifetime.
 Oh, the memories never fade away;
 Golden girl, I'll keep you forever.

KEEP ON RUNNING

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

ff

D

Cno3d

1. Work-in' in the cit - y this town's got no pit - y;
2. 3. (see additional lyrics)
4. (instr. solo, ad lib)

mf

Bno3d

A

boss - man owns a heart of stone.

G F#m

I'm on the line, ——— it's o - ver- time.

1. E 2. A. E

I tell you, it's a crime. ———

To next strain 3. E A A/G

(head...) Keep on run - ning;—

f

A A/G 1.4. F#m

keep on hid - ing;— keep on run - ning a - way. ——— It's o - kay, ———

— it's all right; it's o-kay, — it's all right; and — if it makes you want to

jump and shout, go a - ——— It's o-kay. ———

——— It's o-kay. ———

N. C.

grad. cresc.

The musical score is written for a blues instrument, likely guitar, in a key with two sharps (F# and C#). It consists of four systems of staves. The first system has a treble staff with a whole rest and a bass staff with a rhythmic pattern. The second system has a treble staff with a whole rest and a bass staff with a rhythmic pattern. The third system has a treble staff with a whole rest and a bass staff with a rhythmic pattern, including a 'D' chord diagram. The fourth system has a treble staff with a whole rest and a bass staff with a rhythmic pattern, including a 'ff' dynamic marking.

Verse 2:
 They get me by the hour,
 By my blue collar.
 You're squeezing me too tight,
 It's Friday night;
 Let's run tonight
 Till the morning light.

Verse 3:
 Cruising with my baby,
 Think we just might, maybe
 Find some back seat rhythm and blues.
 Radio; down we go, down we go.

STILL THEY RIDE

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

Very Slowly and Expressively

C **G/B** **Am**

1. Jes - se rides through the night un - der the
2. This ol' town ain't the same; now no - bo - dy
3. 4. (see additional lyrics)
5. (guitar solo, ad lib)

mp

C/G **F** **1. 2. C/E**

Main Street light; rid-in' slow.
knows his name. Times have. changed; still he

Dm **3. 4. 5. C/E** **G**

rides. Still they ride,

f

F/A Em Am/E 1.4. Dm Bdim
 on wheels of fire; they rule the

Am To Next Strain 2. Dm Bdim D.C. 3. Dm Bdim Am D.S.
 night. they rule the night. (end solo)

G/F Am/E Dm Bdim
 Still they ride; the strong will sur-vive; chas-ing thun-der. thun-der. (2nd time rit)

1. D.C. 2. very slowly and freely G/A
 through the night. 5

Verse 3:

Traffic lights keepin' time;
 Leading the wild and restless
 Through the night.

Verse 4:

Spinning 'round, in a spell;
 It's hard to leave this carousel.
 'Round and 'round and 'round and 'round.

ESCAPE

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

Moderate Rock & Roll

mf

f

Verse:

Bsus B B(2) B

1. He's just a young boy out of school;—
2. (see additional lyrics)

mf

Bsus B B(2) B Bsus B

liv - in' his world like he wants to. They're mak-in' laws, but they

B(add 2)

B

Bsus

B

B(add 2)

B

don't un-der-stand;__

turns a boy in - to a fight - in'

man.____

N. C.

They__ won't take me;__

they__ won't

break me.____

B

mf

G D A G D A

Oh, — now he's leav - in'; get - tin' out from this

f

G D A

mas - quer - ade. — Oh, — got - ta go.

mf

§§ N.C.

1. To next strain A/C# 2. fine

A/C#

mp

A/C#



D



B/D#



4th fr.

cresc. poco a poco

E



D/F#



G



D/A



G



D/F#



G



D/F#



G



E/G#



A



E/B



A




N. C.

A

*f**f*

A



1.5.6. (voice tacet, instr. solo)
 2. I'm fi - n'ly out in the clear and I'm free; _____ I've _____
 3.4. (see additional lyrics)

mf

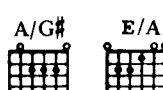
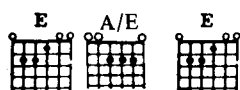
_____ got dreams I'm liv - ing for.

I'm mov - in' on where they'll nev - er find me; _____ roll -

1.3.5.

in' on to an -

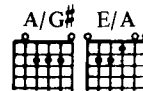
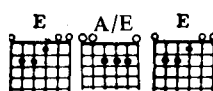
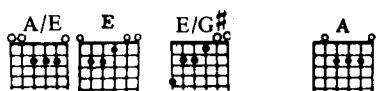
2.4.6.



y - where.

I'll break a - way, —

yes, I'm



on my way. —

Leav - in' to - day, —

yes, I'm



1.



D.S.

2.3.



on my way. —

Yes, this is my es-cape; —



3

yes, I'm

on

my way. —

The musical score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The guitar part includes several chords: G, D/G, G, D/B, C, and G. The lyrics are: "I'll break a - way; yes, I'm on my way. (Begin Instr. Solo)". The piano part provides a harmonic accompaniment. The score includes a first ending (1.) and a second ending (2.) marked "D.S." and "D.S.S. al fine". The tempo/mood is marked "mf".

Guitar Chords: G, D/G, G, D/B, C, G.

Lyrics: I'll break a - way; yes, I'm on my way. (Begin Instr. Solo)

First Ending: 1. D.S.

Second Ending: 2. D.S.S. al fine

Tempo/Mood: mf

Verse 2:

No one could tell him what to do;
 Had to learn everything the hard way.
 He's on the street, breakin' all the rules.
 I'm tellin' you that he's nobody fool.

Bridge 3:

Just when you think you had it all figured out;
 Runnin' scared can change your mind.
 I never knew I had so much to give;
 How hard times can fool ya'.

Bridge 4:

Oh, I'm okay, I'm all right;
 Feeling good out on your own.
 I'll break away, I'll break away tonight;
 I've got dreams I'm living for.

LAY IT DOWN

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

Steady Rock

Repeat twice

A musical score for a piano piece, labeled "Repeat twice". The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with quarter and eighth notes. The piece is marked with a forte (f) dynamic.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed below the first note. The second system also consists of a single staff with a treble clef and a key signature of one flat. It begins with a 7-measure rest, followed by a series of eighth and quarter notes. The score is written in a simple, clear style with standard musical notation.

The place was rock - in' and reel - in';

[illegible]

loose. The band was pump - in' Mo - town;

[illegible]





Lord, how they could play! The girls a - start - ed sing - ing;





rock the night a - way, yeah. 1. By the mid - night hour -
 (end solo) 2. 3. (see additional lyrics)




they could 've raised the dead.

To Coda






They were tak - in' it high - er, high-er, high-er, ring-in'

8va

Chorus:
N. C.

b

in my head. _____ Lay it down, _____

f

lay it down, _____ lay it down, _____

1.



lay it down. _____

(Instr. Solo Ad Lib)

D.S.

2.

D.S. al Coda



lay it down. _____

(end solo)

8va N C

Coda

heard her say, _____ oo _____ yeah. _____

(Instr. solo ad lib)

(end solo) Lay it down, _____

_____ lay it down, _____ lay it down, _____

1.

lay it down.

2.

Gno3d

Verse 2:

Whiskey, wine and women;
 They get me through the night.
 I ain't lookin' for trouble;
 I ain't lookin' to fight.
 A little vertical persuasion,
 Would do me right.
 What I'm really needin';
 Ah, double shot tonight.

2nd Bridge:

By the midnight hour,
 We were on our way.
 She was takin' it higher;
 Higher, higher, higher, then I heard her say:
 (Chorus)

3rd Bridge:

By the midnight hour,
 We were on our way.
 She was takin' it higher;
 Higher, higher, higher, then I ... (To Codæ)

DEAD OR ALIVE

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

Hard and Fast Rock

The musical score is written for piano and voice. The piano part begins with a treble and bass clef, key signature of two sharps (D major), and a 4/4 time signature. The tempo/style is marked 'Hard and Fast Rock'. The first system shows a piano introduction with a forte (*f*) dynamic. The second system continues the piano melody. The third system introduces the vocal melody with lyrics: 'A dou - ble se - cret a - gent; and he was paid to kill;'. Above the vocal staff are guitar chord diagrams for A, F#no3d, Gno3d, and Ano3d. The fourth system continues the vocal melody with the same lyrics. Below the vocal staff are guitar chord diagrams for Ano3d, A, F#no3d, Gno3d, and Ano3d. The piano part continues with a mezzo-forte (*mf*) dynamic. The score concludes with a final piano melody line.

f

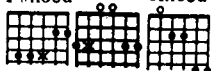
mf

A dou - ble se - cret a - gent; and he was paid to kill;
2. (see additional lyrics)

A F#no3d Gno3d Ano3d

Ano3d A F#no3d Gno3d Ano3d

F#no3d Gno3d Ano3d



A F#no3d Gno3d



with cold steel mag - num force is how the man pos -

sessed the skill.

He shot a man in Par - is.

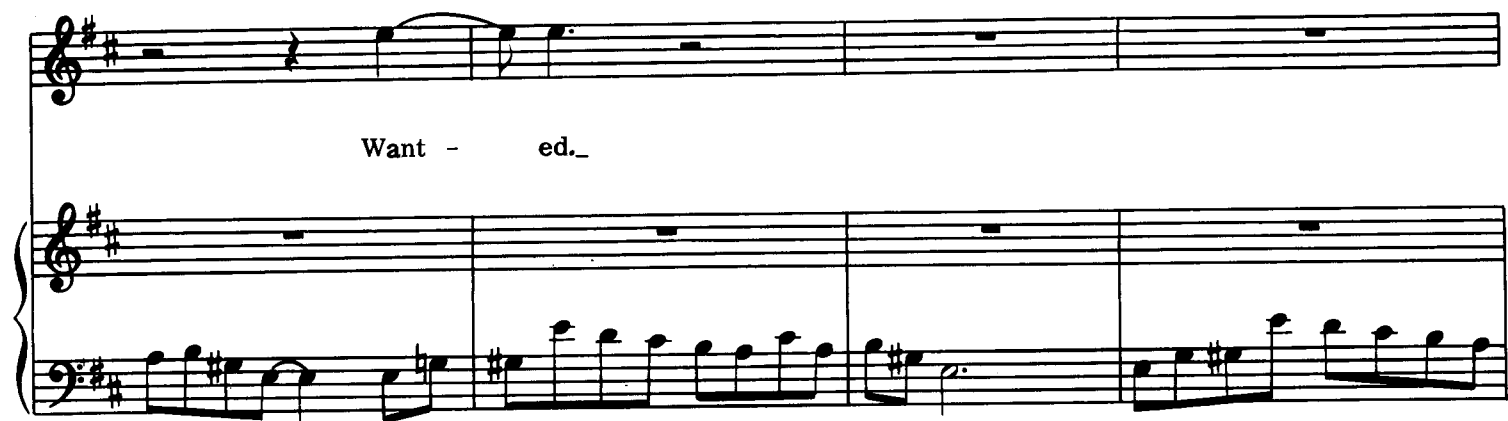
He did a job in L. A. _____

And if the price

was right, he'd sure-ly take your life a - way. _____

To Coda

N.C.



Want - ed._

This system contains the first two staves of music. The top staff is a single treble clef line with a key signature of one sharp (F#) and a common time signature. It contains a few notes and rests. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. It features a continuous eighth-note melody in the bass clef. The lyrics "Want - ed._" are positioned between the two staves.



Want - ed._

This system contains the next two staves of music. The top staff has a key signature of one sharp (F#) and a common time signature. It includes a guitar chord diagram labeled 'A' above the staff. The bottom staff is a grand staff with a key signature of one sharp (F#) and a common time signature. It continues the eighth-note melody in the bass clef. The lyrics "Want - ed._" are positioned between the two staves.



This system contains the next two staves of music. The top staff is a single treble clef line with a key signature of one sharp (F#) and a common time signature. The bottom staff is a grand staff with a key signature of one sharp (F#) and a common time signature. It continues the eighth-note melody in the bass clef.



This system contains the final two staves of music on this page. The top staff is a single treble clef line with a key signature of one sharp (F#) and a common time signature. The bottom staff is a grand staff with a key signature of one sharp (F#) and a common time signature. It continues the eighth-note melody in the bass clef.

Want - ed, _____ dead or a - live, _____

blood for mon - ey, _____ mon - ey. _____ As - sault, _____

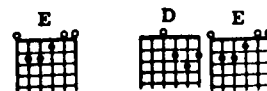
_____ hom - i - cide, _____ blood for mon - ey, _____ mon -

ey, _____ mon - ey, _____ mon - ey, _____

To Coda II *D.S. al Coda* *N.C.*

Coda I

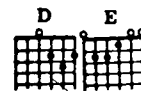
N. C.



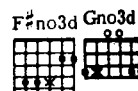
N. C.



N. C.



N. C.



(guitar solo, ad lib)

D.S.S. Coda II

Ano3d



A



F#no3d



Gno3d



Ano3d



D



Want-ed__

Play 7 times

(end solo)

mf

f

Coda II

mon-ey, — mon - ey. —

N. C.

E



D



E



N. C.

N. C.

E



E



D



E



N. C.



Verse 2:

He drove a Maserati;
 Lived up in the hills.
 A cat with nine lives that's gone
 Too far to feel the chill.
 He never thought it'd happen;
 It was his last mistake;
 'Cause he was gunned down by a
 Heartless woman's .38.

MOTHER, FATHER

Words and Music by
STEVE PERRY

Moderately Slow

Piano introduction in D major, 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line with some chords. The first measure is marked *pp*. The second measure has a *sim.* (sustained) marking.

Continuation of the piano introduction. The right hand continues the eighth-note melody, and the left hand provides harmonic support with chords and single notes.

Continuation of the piano introduction. The right hand continues the eighth-note melody, and the left hand provides harmonic support with chords and single notes.

Guitar chords for the first line of lyrics: Em, A/C#, D, G/B, C. The chords are shown as fretboard diagrams.

1. She sits a - lone, an emp - ty stare; a
2.3.(see additional lyrics)

Piano accompaniment for the first line of lyrics. The right hand plays a melody of eighth notes, and the left hand plays a bass line with some chords. The first measure is marked *mp*.







moth - er's face she wears.____ Where did____ she go








wrong? The fight is gone. Lord help this bro - ken home. *To Coda*






Hey, mo - ther, fa - ther, sis - ter.
(3rd time guitar solo ad lib)





Hey, come back, try - ing,





be - liev - ing. Hey, hey, _____ moth - er,






fa - ther, dream-er. Don't you know that I'm a -

(end solo)








live for you; _____ I'm your sev - enth _____ son? _____






_____ And when light - ning strikes the fam - i - ly; _____ have

1. *D.S. al Coda* 2. 3.

D/C *C* *Em* *A/C#* *D* *G/B*

faith, be - lieve. —

C/Bb *F/A* *F/Bb*

Have faith — in me, — be-

F/A *Csus/G* *C/G* *F/A*

lieve. — Woh — ooh

Csus/G *C/G* *F/A*

ah, — woh — ooh ah.

Chords and markings in the score:

- System 1:** Csus/G, C/G, F/A, C, Bb
- System 2:** A(add 2 no 3rd), Fine, Coda, Em, D
- System 3:** rit., C, G/B, Gm/Bb, Db/Ab, Am
- System 4:** Bb, 1. Csus, C, 2. Csus, C, D.S. al Fine

Verse 2:

With dreams he tried; lost his pride;
 He drinks his life away.
 One photograph, in broken glass;
 It should not end this way.

Verse 3:

Through bitter tears and wounded years,
 Those ties of blood were strong.
 So much to say, those yesterday's;
 So now don't you turn away.

OPEN ARMS

Words and Music by
STEVE PERRY and JONATHAN CAIN

Slowly *p*
expressively

sim.

Verse:

1. Ly - ing be - side you, here in the dark; feel - ing your
2. Soft - ly you whis - per, you're so sin - cere. How could our
3.4. (see additional lyrics)

mp

1. 3. 2. 4.

heart love beat be so with mine. blind? 1. We
2. (see additional lyrics)

mf



sailed on___ to- geth - er; we drift - ed___ a - part; and here you



are by my___ side. So, now I



Chorus:

come___ to you___ with o - pen pen arms;___
here___ I am___ with o - pen pen arms;___



noth - ing___ to hide, be - lieve what I say. So,
hop - ing___ you see what your



2.   D.S.  4.

love means__ to me;__ o - pen arms. love means__ to

me;__ o - pen arms.

p

mp

dim. e rit.

Verse 3:

Living without you; living alone,
This empty house seems so cold.

Verse 4:

Wanting to hold you, wanting you near;
How much I wanted you home.

Bridge:

But now that you've come back;
Turned night into day;
I need you to stay.

(Chorus)

SEPARATE WAYS

(World's Apart)

Words and Music by
STEVE PERRY and JONATHAN CAIN

Moderate Fast Rock ♩ = 126

1. Here we stand, —
2. (See additional lyrics)

world's a - part, — hearts bro - ken in

Em D/E C/E

two, two, — two. —

Em D/E C/E

Sleep - less nights; — los - ing ground, — I'm reach - ing for —

Em D/E C Am7 Bm7

you, you, — you. Feel - in' that it's

G/C D Am7

gone — can change — your mind.

f

Detailed description: This is a musical score for guitar and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The guitar part is indicated by chord diagrams (Em, D/E, C/E, C, Am7, Bm7, G/C, D) and a '2' indicating the second fret. The piano part features a steady bass line in the left hand and chords/melody in the right hand. The lyrics are: 'two, two, — two. —', 'Sleep - less nights; — los - ing ground, — I'm reach - ing for —', 'you, you, — you. Feel - in' that it's', and 'gone — can change — your mind.' A forte (*f*) dynamic marking is present at the beginning of the final system.

Bm7 G/C D

If we can't go on _____ to sur-vive—

Am7 Bm7 G/C

the tide, love di - vides. _____

Some - day love—
(3rd time instr. solo)

ff *f*

Em/D

will find you; break those chains that bind you. _____

Em/C Am7

One night will re - mind you how we touched and went _____

— our sep - 'rate ways. If he ev - er hurts you,

5th and 6th time tacet vocal

D **D#dim** **Em**

true love won't de - sert you. You know I still love you

Em/D **Em/C**

though we touched and went our sep - 'rate ways. our sep - 'rate ways.

To Coda **1. D** **D#dim** **D.S.** **2. D** **D#dim** **D.S.S.**

— our sep - 'rate ways.

3. D **D#dim** **To next strain** **4. D** **D#dim** **D.S.S.** **5. D** **D#dim** **D.S.S. al Coda**

Em Em/G

Instr. solo 2nd time only

mf

Em/C Em/A

D.S.S.

Coda D D#dim Em

No,

sfz

no,

sfz *ff*

Verse 2:
 Troubled times; caught between confusion and pain.
 Distant eyes; promises we made were in vain.
 If you must go, I wish you love. You'll never walk alone.
 Take care my love; miss you love. (*To Chorus:*)

SEND HER MY LOVE

Words and Music by

STEVE PERRY and JONATHAN CAIN

Moderately with expression ♩ = 126

Dadd11/C **Em9**

mp *with pedal*

1. It's been so — long since I've

2. (See additional lyrics)

mp

seen her — face. You say she's

Em9 **Dadd11/C**

do - in' fine. — I still re - call

Em9 C

a sad ca - fe; how it hurt —

Em7 Bm7 C

— so bad — to see — her cry. — I did-n't

Em Bm7sus Bm7 Chorus: Em

want to say — good - bye. — Send her my

mf sfz mf

Dadd9/F# C Am(add9) Em

love; — mem - o - ries — re - main. — Send her my love;

Dadd9/F# **C** **Am add9**

ros - es nev - er fade.

Em **1. Dadd9/F#** **Cadd9**

Send her my love. _____

cresc. *sfz*

D.S. **2. Dadd9/F#** **Cmaj7**

love. _____ Call - in' out — her name, —

Em

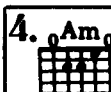
— I'm dream - in' re - flec - tions of — a face — I'm see - in'.



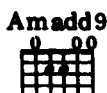
It's her voice — that keeps — on haunt — ing me. —



Instrumental Solo ad lib.



Send her, send — her my — love; —



ros — es nev — er fade. —

Chord Diagrams:
 Dadd9/F# (G major, D4, F#4, A4, B4, D5)
 Cmaj7 (G major, C4, E4, G4, B4)
 Amadd9 (G major, A3, C4, D4, E4, F#4)
 Em (G major, E3, G3, B3)
 Dadd9/F# (G major, D4, F#4, A4, B4, D5)
 C (G major, C4, E4, G4)
 Amadd9 (G major, A3, C4, D4, E4, F#4)
 Em (G major, E3, G3, B3)
 Dadd9/F# (G major, D4, F#4, A4, B4, D5)
 C (G major, C4, E4, G4)

Mem - o - ries — re-main; —
 send —
 — her, send — her my — love. —

Verse 2:

The same hotel, the same old room;
 I'm on the road again.
 She needed so much more
 Than I could give.
 We knew our love could not pretend.
 Broken hearts can always mend.

(To chorus:)

CHAIN REACTION

Moderately fast rock ♩ = 132

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN



First system of musical notation for 'Chain Reaction'. It consists of a grand staff with a treble and bass clef. The bass line features a steady eighth-note pattern. The treble line has a few notes, including a half note G and a half note D. A dynamic marking 'f' (forte) is present at the beginning.



Second system of musical notation. Similar to the first, it features a grand staff with a bass line of eighth notes and a treble line with sparse notes. A dynamic marking 'f' is present.



Third system of musical notation. It shows a grand staff with a treble line that has a few notes and a bass line. A double bar line is present, followed by a repeat sign.

1. I bet you
2. 3. 4. (See additional lyrics)

Fourth system of musical notation. It features a grand staff with a treble line that has a few notes and a bass line. A dynamic marking 'mf' (mezzo-forte) is present.



Fifth system of musical notation. It shows a grand staff with a treble line that has a few notes and a bass line. A double bar line is present, followed by a repeat sign.

she's the one ————— who helped you come — un - done. —

Sixth system of musical notation. It features a grand staff with a treble line that has a few notes and a bass line. A double bar line is present, followed by a repeat sign.

Gsus



Fsus/G



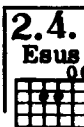
Fsus



Those chang-es she put you through; long long dis-tance, —

1.3.
Esus

E

2.4.
Esus

E



Esus



E

you're o-ver-due. you jumped the gun.

Chorus:

Dno3rd



1. 2. 4. Chain re-ac-tion; _____
 3. 5. (See additional lyrics) (bckgrd.) Chain re-ac-



E

- tion; shades of pas-sion. _____ We sur-ren-
 shades of pas-sion.

Dno3rd

To Coda 1.

- der; We sur - ren - der; lose con - trol.

Gsus *Fsus/G* *Gsus* *Fsus/G* *D.S.*

2.4. 3.

C

f

G *Am* *E*

C G A no3rd E

This system contains the first four measures of the piece. Above the staff, guitar chords are indicated: C (first measure), G (second measure), A no3rd (third measure), and E (fourth measure). The piano accompaniment is written in treble and bass staves, with the right hand playing chords and the left hand playing a bass line.

F B no3rd C no3rd D no3rd

This system contains the next four measures. Above the staff, guitar chords are indicated: F (first measure), B no3rd (second measure), C no3rd (third measure), and D no3rd (fourth measure). The piano accompaniment continues with chords and a bass line.

Dsus D Dsus/C D/C Dsus D

This system contains the next four measures. Above the staff, guitar chords are indicated: Dsus (first measure), D (second measure), Dsus/C (third measure), D/C (fourth measure), Dsus (fifth measure), and D (sixth measure). The piano accompaniment continues with chords and a bass line.

So now, just where do we go? —

This system contains the next four measures of the piano accompaniment, corresponding to the vocal line "So now, just where do we go?".

Dsus/C D/C D no3rd

This system contains the next three measures. Above the staff, guitar chords are indicated: Dsus/C (first measure), D/C (second measure), and D no3rd (third measure). The piano accompaniment continues with chords and a bass line.

Tell me where. —

This system contains the final four measures of the piano accompaniment, corresponding to the vocal line "Tell me where.". The piece ends with a double bar line.

Coda

Repeat ad lib and fade

Gsus

Fsus/G

Gsus

Fsus/G

Instrumental Solo ad lib.

Verse 2:

I bet you, she'd like to say
She's changed you, in every way.
She's so sure;
Now she's on the run.
She ran a red light;
You jumped the gun.

(To chorus:)

Verse 3:

So now you, lived a mystery.
You won't be
Just one more casualty.
You stumble, before you fall.
Won't be the last time;
No not at all.

Verse 4:

In motion, it's on her way
The red light;
Somebody's got to pay.
Those changes
She put you through;
Long long distance,
You're overdue.

(To chorus:)

Chorus 3rd and 5th times

Chain reaction;
Strange attraction.
Love's a viper; steals your soul.

FAITHFULLY

Slow rock ♩ = 66

Words and Music by
JONATHAN CAIN

G#m



mf



1. High - way,



run in - to the mid - night - sun. —

2. (See additional lyrics)

mp-mf



Wheels go 'round — and 'round; — you're on my mind.

Rest - less hearts sleep a -

lone to - night, — send - in' all — my love — a - long the

wire. — They say that the road ain't no — place to start a fam-

- 'ly. Right down the line — it's been you and me. —

mf-f

G#m E B/F# F# E G#m B Ema7 G#m

The musical score is written for a vocal line and a piano accompaniment. The key signature has four sharps (F#, C#, G#, D#). The vocal line includes lyrics and is accompanied by guitar chords indicated by letter names and fretboard diagrams. The piano accompaniment consists of two staves (treble and bass clef) with various musical notations including rests, eighth notes, and sixteenth notes. A dynamic marking of *mf-f* is present in the piano part. The page number 217 is in the top right corner.



And lov - in' a mu - sic man _ ain't al - ways what it's



s'posed to be. — Oh girl, you stand — by me. I'm for -



ev - er _ yours, — faith - ful - ly. — (Instrumental Solo)



(end solo) 2. Cir - cus

D.S.

2. E

B

G#m

1. Oh, oh

2. 3. 4. 5. (Vocal ad lib.)

B/F#

1. 2. 3. 4. E

5. E

oh.

Verse 2:
 Circus life
 Under the big top world;
 We all need the clowns
 To make us smile.
 Through space and time
 Always another show.
 Wondering where I am;
 Lost without you.

And being apart ain't easy
 On this love affair;
 Two strangers learn to fall
 In love again.
 I get the joy
 Of rediscovering you.
 Oh girl, you stand by me.
 I'm forever yours, faithfully.

EDGE OF THE BLADE

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

Fast rock ♩ = 138

1.3. **2.4.** **Dm**

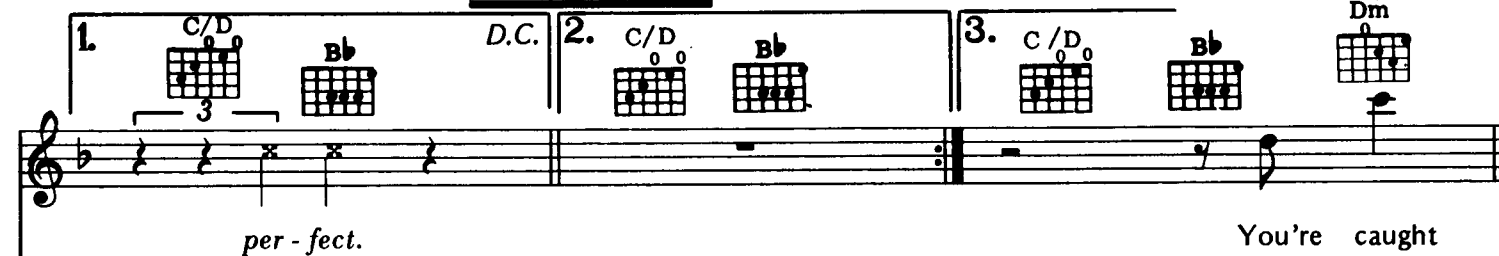
1. You've been try - in'
2. 3. (See additional lyrics)

C/D **Bb** **Dm**

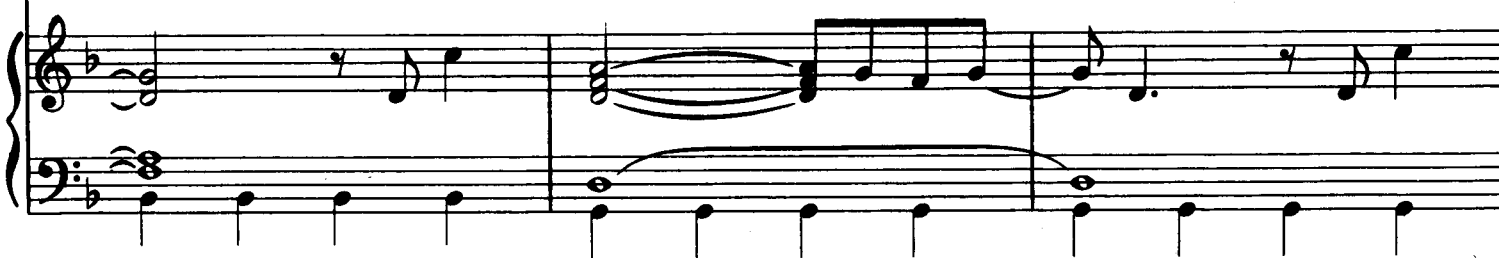
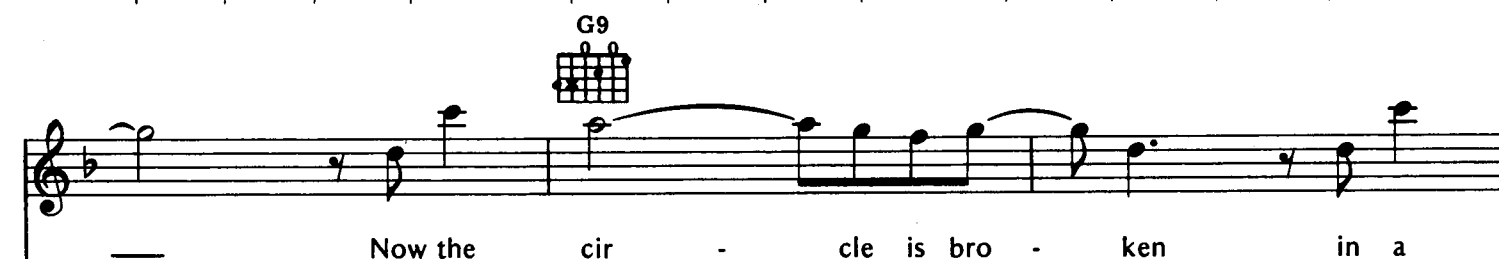
ver - y hard. — Now this time you've gone —

C/D **Bb** **Dm**

— too far. — Your per - form - ance,



Chorus: Bbma7



spell - bind - ing rage. Bet-ter see _____ if you're hold -

- in' the wrong edge _____ of the blade.

blade. You're caught (vocal 2nd time) If it's sharp, _____

if it cuts, _____ en - joy your - self.

Bbmaj7

Gm7

1. A

2.3.4. etc.

Repeat ad lib and fade

N.C.

To next strain

Dno3rd



Ano3rd/E



Am/C



Bbmaj7

*(Instrumental Solo ad lib.)**f*

Dno3rd



Ano3rd/E



Bbmaj7



1.2.3.

4:

D.S.

You're caught

Verse 2:

I hear rumors all around;
 Contracts and lawyers
 And champagne downtown.
 Tell me what you think
 You want me to do?


Verse 3:

I've been always fair with you;
 Turning on me
 After all we've been through.
 You want trouble, then that's just
 The way it will be.

(To chorus:)

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

Moderately fast $\text{♩} = 132$


Am  F  G 

(Instr. solo)

mp

with pedal

F  G 

Am  F  G 

(vocal) 1. Sun - rise creep - in' in your eyes;
2. 3. (See additional lyrics)

mp

Am F G

cold emp - ty side - walks.

F G

Miles a - way from trust - in' some - one; —

F G

far from giv - ing up. —

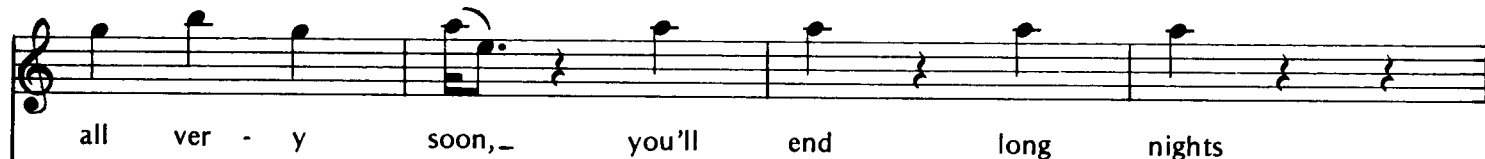
1.

2.3.

Am G/A F/A

Some - day, some way

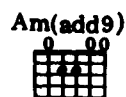
mf



all ver - y soon, - you'll end long nights



chas - in' the moon.



War with your - self

makes you feel bet - ter. -



Am7sus



D/A



Dm



Am



Caught be - tween — the lines,

trou - bled child.

Am7sus



Dm/A



Am



Faith finds a cure;

it makes you feel - bet - ter. —

Am7sus



D/A



Dm

*To Coda*

You know you — can shine,

trou - bled



D.C.



child.

child.

f

G/A



First system of music. Treble clef staff has whole rests. Piano accompaniment in grand staff (treble and bass clefs) features eighth-note patterns in the right hand and a sustained chord in the left hand.

Second system of music. Treble clef staff has whole rests. Piano accompaniment continues. A first ending bracket labeled "1." spans the first two measures, and a second ending bracket labeled "2." spans the next two measures. Chord diagrams for F/A and Em/A are provided above the staff.

Third system of music. Treble clef staff has whole rests. Piano accompaniment continues. Chord diagrams for Em, F, and G are provided above the staff. A first ending bracket labeled "1.2.3." spans the final measure.

Instrumental Solo ad lib.

Fourth system of music. Treble clef staff contains a melodic line for the instrumental solo. Piano accompaniment continues with eighth-note patterns.

Fifth system of music. Treble clef staff has a whole rest. A chord diagram for E/G# is shown above the staff. The instruction "D.S. al Coda" is written below the staff.

Sixth system of music. Treble clef staff has a whole rest. Piano accompaniment continues with eighth-note patterns.

Seventh system of music. Treble clef staff has a whole rest. A chord diagram for Am is shown above the staff. The instruction "Coda" is written below the staff.

child.

Chord diagram for Am.

(Instrumental Solo)

Eighth system of music. Treble clef staff has a whole rest. Piano accompaniment continues with eighth-note patterns. The instruction "mp" (mezzo-piano) is written below the staff.

F G F
 G
 1.
 2. G(add 2)
 2nd time rit.

Verse 2:

Young blood, cry tough;
 Mean street run.
 There's a hunger inside you.
 Desperate rebel runaway,
 Far from giving up.
 Someday, someday all very soon,
 You'll end, long nights
 Chasin' the moon.

(To chorus:)

Verse 3:

Voices echo, from the past;
 Decisions made for you.
 Trials they made
 To touch your heart,
 Never found their way.
 Someday, someday, all very soon,
 You'll end, long nights
 Chasin' the moon.

(To chorus:)

BACK TALK

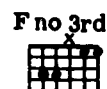
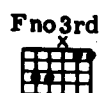
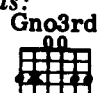
Words and Music by
STEVE PERRY, JONATHAN CAIN
and STEVE SMITH

Moderate Hard Rock ♩ = 100

(Spoken:) 1. I work all day to make a livin'.
2. 4. (See additional lyrics)
3. (Instr. Solo ad lib.)

No one needs your
kind of attitude. Your sharp tongue, it cuts me like a razor.
Lip service gets you nowhere.

Chorus:



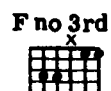
need it.
need it.

B - b - b - back talk;
Don't give me back talk;



I don't need it.
want to hear it.

No, no, no
Don't give me



To Coda

back talk;
back talk;

don't want to hear it.
I don't need it.



1st and 2nd
time D.S.
3rd time
D.S.al Coda $\frac{3}{4}$

Gno3rd



Fno3rd



Gno3rd



Bbno3rd



Don't give me no back talk.

Gno3rd



Fno3rd



Coda

Don't give me no back talk, sass - y back

Gno3rd



Bbno3rd



Gno3rd



E no 3rd



talk. Don't give me no sass- y back talk.

Gno3rd



Eno3rd



Gno3rd



Eno3rd



I don't want to hear —

Gno3rd Eno3rd Gno3rd

— it. —

I don't real - ly need — it. — Don't

give me no, no, no, give me no, don't you give me no.

Gno3rd Eno3rd Gno3rd

(spoken:)

Verse 2:

Watch that temper;
You watch what you're sayin'.
Don't talk to me
With that tone of voice.
Your act is pushin' me
To the limit.
Can't take it anymore.

(To Chorus:)

Verse 3:

Instrumental Solo ad lib.

(spoken:)

Verse 4:

I believe you enjoy
This aggravation.
Lately that's all I get from you.
You were born to drive me crazy.
Can't take it anymore from you.
No, no more.

(To Chorus:)

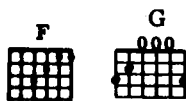
FRONTIERS

Words and Music by
STEVE PERRY, NEAL SCHON
JONATHAN CAIN and STEVE SMITH

Moderately $\text{♩} = 84$

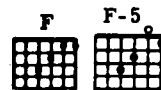


(Instrumental Solo-play 2nd time only)



sim.

1.



2.

Ano3rd

F6

Ano3rd

*(end Solo)**mf*

F6

Ano3rd

F6

Ano3rd

F6

Ano3rd

(vocal) 1. Pro - gress flys2. *(See additional lyrics)*

F6

Ano3rd

F6

in - to our lives.

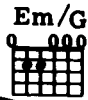
Got - ta find time,

Ano3rd F6 Ano3rd
 find time—
 F6 Ano3rd F6
 to talk dig - it talk. You're do - in' fine;—
 Ano3rd F6 Ano3rd
 ma- chines nev - er mind,
 F6 Ano3rd Fmaj7 Am7
 they nev - er mind.—
 cresc.

The musical score is written for guitar and piano. It features six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Chord diagrams are provided above the vocal line for various chords: Ano3rd, F6, and Fmaj7. The lyrics are: 'find time—', 'to talk dig - it talk.', 'You're do - in' fine;—', 'ma- chines nev - er mind,', 'they nev - er mind.—', and 'cresc.'.
 The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand often plays chords and single notes, while the left hand plays a steady bass line. The tempo and dynamics are indicated by the 'cresc.' marking at the end of the piece.

Chorus:

3/4



Out on the bor - der

of a chang -



ing sky - line,

we put hope

in front

of fear. —



And all the he



- roes

have gone east

of E - den.

Am7 Em/G 1. Fmaj7

To Coda

We all need new fron - tiers.

Em/G 2. Fmaj7 Em/G

D.S.

Ano3rd F6 Ano3rd

New, new fron - tiers.

mf

F6 Ano3rd F6

Bar - bar - i - ans play a - way, a - way, a - way.

Ano3rd



F6



F-5



Play!

Instrumental Solo

F



G



1.2.

F



F-5



3.

D.S.S.
al Coda

(To vocal)

Coda

Fmaj7 **G6** **Am7**

On the bor - der (bkgrd.) Out on the bor -

der of a chang - ing sky line of a chang - ing sky line, we

put hope in front of fear. we put hope in front of fear.

G6 **Am7** **Em/G**

All the he - roes And all the he - roes have gone east





1.

of E - den. We all need new front -
 have gone east of E - den. We all






tiers. On the bor -
 need new fron - tiers. _____

2.

all need new fron - tiers. _____
 We all need new fron - tiers. _____

Verse 2:
 Ooh, it's a 3 - D-rise;
 All tech-na-ca-jive.
 Take a video dive.
 War is for fools;
 Crisis is cool;
 Barbarians play.

(To chorus:)

AFTER THE FALL

Moderate rock ♩ = 100

Words and Music by
STEVE PERRY and JONATHAN CAIN

mf

1. 3. So now love — is gone; think I can't — go on; — love —
2. (See additional lyrics)

dim. *mp*

Am7(add4) *C(add2)*

— is gone. I want — to say — that it's just —

Am7(add4)

— too late; wait - ed far — too long. —

cresc.

Fmaj7 **G/F** **F** **G/F**
 Should have told you then I knew; — should have told you right from the

C **G/C** **C6** **G/C** **Fmaj7** **G/F**
 start, — yeah. But the words did - n't come out right. —

F **G/F** **Am**
 So I'll tell you straight from my heart. — 1. — 2.3. —
 2. You meant more — —

Chorus: C **Dm/C** **C** **Dm/C** **Am7** **G/A**
 Can't stop fall - in'. Heart - aches

f









call - in'; finds you af - ter the






fall. _____ Saints or








sin - ners take no pris - 'ners.









What's left _____ af - ter the fall? _____

dim.

1. **F(add2)**

No not much, no.

mf

2. **F(add2)**

3. So now love _

mf

Am7

Oh no, not much af - ter the

Am

fall, _ af - ter you fall,

F(add2)

Am

af - ter you fall.

Instrumental Solo ad lib.

Repeat ad lib. and fade

Verse 2:

You meant more to me
 Than I let you see;
 You held on somehow.
 All your tenderness,
 And your sweet caress;
 I miss you now.

But a headstrong stubborn man
 Only works it out the best he can.
 Valentines he never sent;
 There's not enough time
 He's a workin' man.

(To chorus:)

RUBICON

Words and Music by
STEVE PERRY, NEAL SCHÖN
and JONATHAN CAIN

Moderate rock ♩ = 100

Chord diagrams for guitar are provided above the staff lines. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Chord Diagrams:

- B: Fret 2, strings 1-4
- E/B: Fret 2, strings 1-4
- A/B: Fret 2, strings 1-4
- B: Fret 2, strings 1-4
- A: Fret 2, strings 1-4
- D/A: Fret 2, strings 1-4
- G/A: Fret 2, strings 1-4
- A: Fret 2, strings 1-4
- B: Fret 2, strings 1-4
- E/B: Fret 2, strings 1-4
- A/B: Fret 2, strings 1-4
- B: Fret 2, strings 1-4
- A: Fret 2, strings 1-4
- D/A: Fret 2, strings 1-4
- B: Fret 2, strings 1-4
- A(add9): Fret 2, strings 1-4
- B: Fret 2, strings 1-4
- A(add9): Fret 2, strings 1-4
- B: Fret 2, strings 1-4
- A(add9): Fret 2, strings 1-4
- B: Fret 2, strings 1-4
- A(add9): Fret 2, strings 1-4

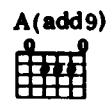
Lyrics:

1. In this prom - ised land, — fire burn - in' in our hands; —
2. (See additional lyrics)

Dynamic markings: *f* (first system), *mf* (third system).

Lyrics:

the choice is ours to make. Re - al - ize your fan - ta - sy; —



you live the dream — with ev - 'ry step you take. —



Stand tall, stand on the edge. — Use the thin end of the wedge; —



the will to cast your fate. — Don't turn a-round — too late;



To next strain

lose ground if we hes - i-tate. — Burn-ing youth won't wait. —

Chorus:

wait. — Make a move a-cross — the Ru - bi - con; —

fu - ture's knock- in' at — your door. Take your time and choose the

road you — want; — op-por- tu - ni - ty — is yours. —

To Coda

1. B E/B A/B B A D/A G/A A

you live the dream — with ev - 'ry step you take. —

Stand tall, stand on the edge. — Use the thin end of the wedge; —

the will to cast your fate. — Don't turn a-round — too late;

lose ground if we hes - i-tate. — Burn-ing youth won't wait. —

To next strain

B

A(add9)

P

C(add9)

1. C

B

A(add9)

B

A(add9)

Coda

Yours. _____

Instrumental Solo ad lib.

f

Repeat ad lib. and fade

Verse 2:
 See it all so clear;
 Time is right, time is near.
 We know now what to do.
 All God's children learn
 Which way to turn;
 Turnin' back, we're through.
 We all refuse to lose;
 Live life and light the fuse.
 Burning youth won't wait.

(To chorus:)

ASK THE LONELY

Words and Music by
STEVE PERRY and JONATHAN CAIN

Medium Rock

The musical score is written for guitar, piano, and voice. It is in 4/4 time and marked 'Medium Rock'. The guitar part includes chord diagrams for Am, F, G, Dm7, and C. The piano part includes a dynamic marking of *mf*. The vocal part includes the lyrics: 'You've been picked and it's o - ver. What's that - You've got some fas - ci - a - tion with your'.






Guitar Chord Diagrams:

- Am:** 0 2 2 0 2 0
- F:** 1 2 3 4 5
- G:** x 0 0 0
- Dm7:** 0 2 3 4 5
- C:** 0 2 3 4 5


Piano Dynamics: *mf*






Vocal Lyrics:

You've been picked and it's o - ver. What's that -
 You've got some fas - ci - a - tion with your


C/G  G  Am  C  G 






chip on your shoul - der? Out - side were sol - id rain - bows, —
 high ex - pec - ta - tions. This — love is your ob - ses - sion. —




Dm7  F  C/G  G  C/E 




in - side — is where the heart grows. — Pick - ing
 Your — heart; — your past pos - ses - sion. — Let down




F  Gsus4  Am  G  F 

up — the piec - es, some - thing more to be - lieve — in. }
 your — de - fens - es, won't be up to the one who cares. }



C/E  F  Gsus4 

As you search the em - bers, think what you've



Am C G Am F G Dm7

0 0 x000 0 0 0 0 0 0

had, re-mem - ber. Hang on, don't you let go — now.

F G A F

x000 0 0

You know, with ev - 'ry heart - beat we love.

G Dm7 1. F G Am

x000 0

Noth - ing comes eas - y. Hang on, ask the lone - ly.

2. F G

x000

Hang on, ask the lone - ly.

F Am7 C G

When you're feel - ing love's — un - fair — you just ask the lone -

F Am7

ly. When you're lost in deep — de - spair, —

Repeat and fade (vocal ad lib)

C G F#sus2

you just ask the lone - ly.

Am7 C G

ONLY THE YOUNG

Words and Music by
STEVE PERRY, NEAL SCHON
and JONATHAN CAIN

Moderately bright

C(add D)



First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a mezzo-forte (mf) dynamic. The vocal line has a whole rest in the first measure, followed by a melody starting in the second measure.

D/A



Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G/B



Third system of musical notation. It continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern, supporting the vocal melody.


D
0



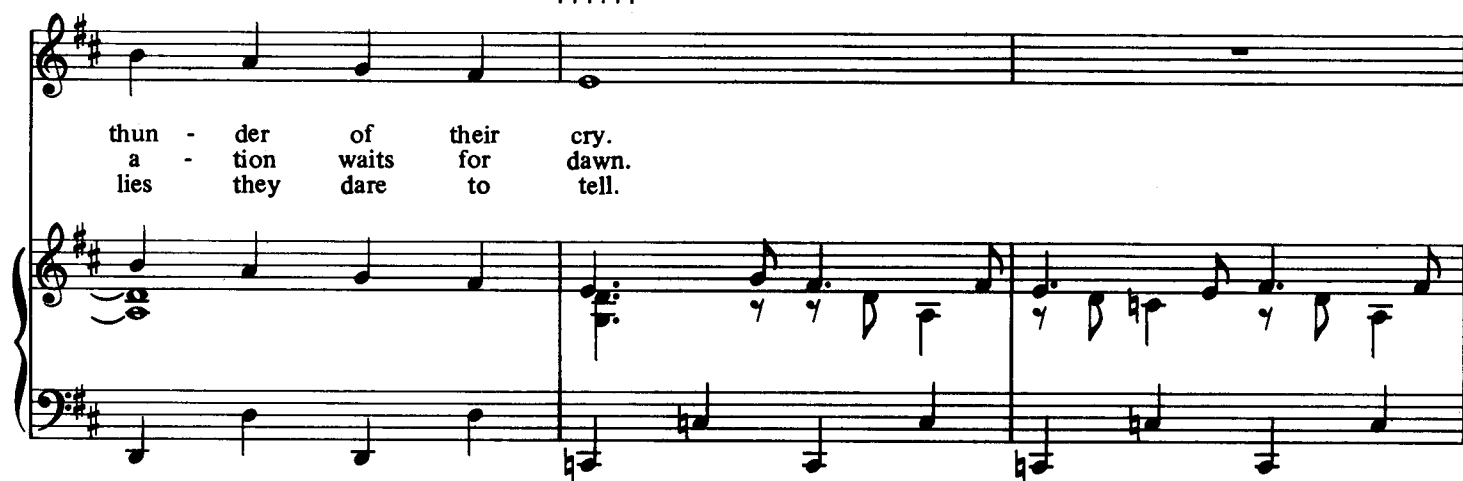
An - oth - er night in an - y town. You can hear the
In the shad - ows of a gold - en age, a gen - er -
They're see - in' through the prom - is - es and all the



C(add D)
0 0



thun - der of their cry.
a - tion waits for dawn.
lies they dare to tell.



D/A
00



A - head of — their time,
Brave car - ry on;
Is it heav - en — or hell?



C(add D)



They bold know they won - der why.
 and — the strong.
 ver - y well.

1.

2.

On - ly — the



young can say — they're free to

C(add D)



fly a - way, — shar - ing — the

G
x000

same de - sires, burn - in' like

C(add D)
0 0

G/B
x

wild - fire.

To Coda

D
0

D.S.^{al} (2nd ending) al Coda

Coda
D
0

G
x000

On - ly the young can say.

C(add D)



On - ly the young can say.

Repeat and fade

G



On - ly the young can

C(add D)



say. On - ly the young can say.

G/B



D



POSITIVE TOUCH

Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON

Moderately fast (♩ = ♩)

Chord diagrams: $B\flat/C$, $B\flat/A\flat$, $E\flat/B\flat$, $B\flat$, $B\flat/C$, $B\flat/A\flat$, $E\flat/B\flat$, $B\flat$.

Dynamic: *f*

The musical score is written for piano in 4/4 time, marked 'Moderately fast'. It consists of four systems of music. The first system is an 8-measure phrase starting with a forte (*f*) dynamic. The second system is an 8-measure phrase. The third system is an 8-measure phrase. The fourth system is an 8-measure phrase. The score includes various musical notations such as chords, arpeggios, and melodic lines in both the treble and bass staves. Chord diagrams are provided for several chords: $B\flat/C$, $B\flat/A\flat$, $E\flat/B\flat$, and $B\flat$. The key signature has two flats (Bb and Eb).

Fm7 Eb/G

E - mer - gen - cy break through,
You won't break this heart, no.

Bb Eb/Bb Bb Fm7

there's no way to
She's not like you

Eb/G Bb Eb/Bb Bb Fm7

reach— you—
are, no—

Eb/G G7+5 G7 To Coda

There's some-bod - y else— I'll turn— to—
Ooo, girl I'm let - ting— your love— go—

Dm7
0

Dm7/C
3fr.

She has got the pos - i - tive touch, -

Eb/Bb
x

Bb

she's bring - ing love back to me, - yeah, - a -

Dm7
0

back to me. - I said she, - which to me means so

Dm7/C
3fr.

Eb/Bb
x

Bb

much, - she's sav - ing it all for me, - yeah. -

Bb/C



Bb/Ab



No, I'm mis - sin' your touch, -
it's nev - er e - nough, -

 The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G, a quarter note A, a quarter note Bb, and a half note C. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

Eb/Bb Bb



you're won - der - ing where I've been. _____
you're push - ing me to the end. _____

 The second system of the musical score. The vocal line continues with a half note D, a quarter note E, a quarter note F, and a half note G. The piano accompaniment continues with similar harmonic support.

1.

2.

D.S. al Coda

The third system of the musical score. It shows the first and second endings of a musical phrase. The first ending leads back to the beginning of the phrase, and the second ending leads to the Coda.

Coda

Dm



Ba - by, oh, bye - bye ba - by.

 The fourth system of the musical score. The vocal line ends with a half note G, a quarter note A, a quarter note Bb, and a half note C. The piano accompaniment continues with a steady bass line and a treble line with chords and moving lines.

B♭maj7

Am7

F/A

Am7

(Sax)

Ad lib repeat (fade on last inst.)

Dm

Girl, _____ now that you're here _____

stay. (Inst.) _____

day. (Inst.) _____

stay. (Inst.) _____

day. (Inst.) fade _____

B♭maj7

Am7

F/A

Am7

in my arms, love is here to
Eyes of blue, good - bye yes - ter -
Eyes of blue, good - bye yes - ter -

BE GOOD TO YOURSELF

Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON

Moderate Rock beat

Chord diagrams: G (x000), C (0 0), Em (0 000), C (0 0), D (0), E (0 00), A (0 0).

f

Run - nin' out of self - con - trol, - get - tin' close to an
When you can't give no more, - they want it all but you

mf

The musical score is written for piano and voice. It begins with a 'Moderate Rock beat' instruction. The first system features a piano introduction with a treble clef staff containing chords and a bass clef staff with a single note. Chord diagrams for G, C, and Em are shown above the treble staff. The second system continues the piano introduction with chords C, D, and E. The third system introduces the vocal melody in the treble staff, with lyrics: 'Run - nin' out of self - con - trol, - get - tin' close to an' and 'When you can't give no more, - they want it all but you'. The piano accompaniment continues in the bass clef staff. The fourth system shows the piano accompaniment continuing with a mezzo-forte (*mf*) dynamic.

B

E



o - ver - load; _____
got - ta say no. _____

up a - gainst a no - win sit - u -
I'm turn - in' off the noise that makes me

a - tion. _____
cra - zy. _____

Shoul - der to shoul - der, push -
Look - in' back with no -

A

C#m



_____ and shove, _____
_____ re - grets, _____

I'm hang - in' up my box - in' gloves. -
to for - give is to for - get. _____

A

B

E



I'm read - y for a
I want a lit - tle

long, _____ long - va - ca - tion. _____
peace _____ of mind to turn to. _____

G
x000

C(addD)
0 0

Be good__ to your - self when__

f

Em7
0 0 0

no - bod - y else will;__

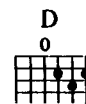
D
0

oh,__ be good__ to your - self.__

G
x000

C(addD)
0 0

You're walk - in' a high - wire,__ caught__



— in a cross - fire; — oh, — be good —

1.



2.

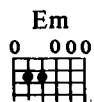
— to your - self. — to your - self. —

Repeat and fade

—

Vocal ad lib

mf



ONCE YOU LOVE SOMEBODY

Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON

Medium tempo

No chord

The musical score is written for piano in 4/4 time, featuring a key signature of one sharp (F#). It consists of three systems of staves. The first system shows the beginning of the piece with a forte (f) dynamic marking in the bass clef. The melody is primarily in the bass clef, with some treble clef entries. The second system includes a triplet of eighth notes in the treble clef. The third system shows the continuation of the melody and bass line, ending with a double bar line. The score is marked 'No chord', indicating that the chords are implied by the bass line and the key signature.

Em 0 000 D/E Em 0 000

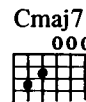
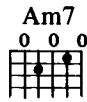
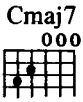
Two young hearts, lost in love, they vow to stay,—

run - ning wild, they be - lieve they've found the—

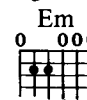
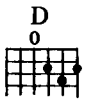
way;— filled with hope...

D/E Em 0 000 D

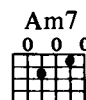
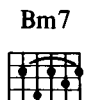
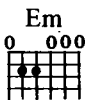
she's the dream,— she un - der-stands you;—



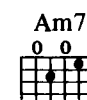
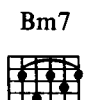
now this time he'll hold on, she'll nev - er leave him, they'll



nev - er let go 'cause once you love some - bod - y,



love... there's no turn - ing back; it can burn for -



ev - er, it can haunt you, haunt you in the

To Coda

Em 0 0 0 0 D 0 N.C. Em 0 0 0 0

night. How can lov - ers just

D/E Em 0 0 0 0 D 0

turn and walk a - way?—

Em 0 0 0 0 D/E Cmaj7 0 0 0 0

Lone - li - ness is an edge that cuts both— ways;

Am7 0 0 0 0 Cmaj7 0 0 0 0 D 0

so eas - y to fall;— so hard to get o - ver. —

D.S. $\frac{3}{4}$ al Coda

Coda   

night. (once you love some - bod - y, Once you love they can

Bm7  Am7  Bm7 

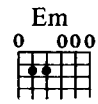
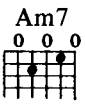
break your heart -) no, no, no, it can burn for - ev - er; —

Am7  Bm7  Em 

let - ting go, that's the hard - est part. —

D/E  Em  D/E 

— Once you love some - bod - y;



once you

D/E

Repeat and fade

Vocal ad lib

love some - bod - y.

SUZANNE

Words and Music by
STEVE PERRY and JONATHAN CAIN

Up-tempo Rock

E♭maj9(addC)



The first system of musical notation for 'SUZANNE'. It features a piano introduction in 4/4 time. The right hand plays a series of chords (E♭maj9, Gm7, E♭maj9) with a melodic line. The left hand plays a bass line. The dynamic marking 'mf' is present.

Gm7



The second system of musical notation for 'SUZANNE'. It continues the piano introduction with a melodic line in the right hand and a bass line in the left hand.

E♭maj9(addC)



The third system of musical notation for 'SUZANNE'. It shows the beginning of the vocal melody in the right hand and the bass line in the left hand.

1. I see your face at the mov - ies,
2. I won - der if you're real - ly hap - py
3. (Instrumental)

The fourth system of musical notation for 'SUZANNE'. It continues the vocal melody in the right hand and the bass line in the left hand.

Gm7



I hear your voice on the
and if you saw me would you

 The first system of the musical score. The vocal line (treble clef) has a whole rest followed by a half note G4, then a quarter note A4, and a half note Bb4. The piano accompaniment (grand staff) features a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand.

C

Eb maj9(addC)



ra - di o.
know my name.

 The second system of the musical score. The vocal line (treble clef) has a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment (grand staff) features a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand.

You're mak - in' love on the sil - ver - screen,
I'm the one you used to hold on - to,

 The third system of the musical score. The vocal line (treble clef) has a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment (grand staff) features a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand.

Gm7



I want you more than you will ev - er - know.
you're the one that used to wear my - ring.

 The fourth system of the musical score. The vocal line (treble clef) has a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment (grand staff) features a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand.

F Eb

1. Temp - ta - tion,____
2,3. Re - mem - ber_____

F Eb

in - fat - u - a - tion.____
our last Sep - tem - ber.____

Bb Fsus4 F Fsus4 Gm7 3fr.

1,2. Su - zanne,
3. Su - zanne,
don't walk a - way,
so far a - way, re -

Dm7+5 Dm7 Dm7+5 Eb Fsus4 F Eb Eb maj7 Eb

oh, no, Su - zanne,
mem - ber, Su - zanne,
oh, girl, I'm call - ing - you.____
those sum - mer nights with me.____

B \flat F \sharp sus4 F F \sharp sus4 Gm7

Su - zanne, so far a - way, re -
 Su - zanne, don't walk a - way, I

Dm7+5 Dm7 Dm7+5 E \flat F \sharp sus4 1. E \flat E \flat maj7 E \flat

mem - ber, Su - zanne, those sum - mer nights with me.
 love you, Su - zanne, I'm still

To Coda Φ

2. E \flat E \flat maj7 E \flat D.S. al Coda Φ

nights with me.

Coda E \flat E \flat maj7 E \flat B \flat

call - ing you. Su - zanne,

Fsus4 F Gm7 Dm7+5 Dm7

no, no, no, no re - mem - ber

Eb F#sus4 Eb

those sum - mer nights with me, those sum-mer nights..

Repeat and fade

Bb F#sus4 F F#sus4 Gm7 Dm7+5 Dm7 Dm7+5

Eb F#sus4 F Eb Ebmaj7 Eb

HAPPY TO GIVE

Words and Music by
STEVE PERRY and JONATHAN CAIN

Moderately

1. 2. Cm9

I was born — a be - liev - er, —
A song for the sing - er, —

Fm7(addG)/C

Bb7

one — played the fool;
book of dreams.

lone - ly dream - er, —
Take this head - ache —

Fm7(addBb)

Cm9

Fm7(addG)/C

left to choose... I don't know... where the love is, - there's a prom - ise un - done. -
a - way from me. - A page in a sto - ry, - ah ro - mance un - told, -

Bb7

Fm7(addBb)

Ab

Bb

Cm

4fr.

3fr.

Some-one's cry - in' in a room all a - lone. - } Shad - ows fall,
shar - ing se - crets_ we call our own. - }

Eb/Bb

Bb

Ab

Bb

Cm

4fr.

3fr.

af - ter the hurt is gone. - Through it all,

Eb/Bb

Bb

Eb

Bbm6

x0

we love and we lose. - Where is the one,
(Last time, vocal ad lib) Your love, your love, oh, yeah.

Ab 4fr. Fm7 Eb Bbm6 x0

some - one_ who's hap - py, (hap - py to give); hap - py to be_____ with

Gb Db 4fr. Ab 4fr. Eb Bbm6 x0

you?_____ It's where you be - long_____ with

Ab 4fr. Fm7 Eb Bbm7

some - one_ who's hap - py, (hap - py to give), hap - py to give_____ you

1. Gb Db Ab 4fr. 2. Gb Db D.S. and fade Ab

love,_____ oo._____ love._____ Oo._____

RAISED ON RADIO

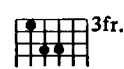
Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON

Moderate Rock beat

D(no 3rd)



C(no 3rd)



First system of music. Treble clef, key of D major (two sharps), 4/4 time. The right hand (R.H.) plays a melody starting on D4, with accents and slurs. The left hand plays a bass line with chords and single notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). A guitar chord diagram for D(no 3rd) is shown above the first measure, and a C(no 3rd) diagram is shown above the fourth measure.

Second system of music. Treble clef, key of D major. The right hand plays a melody with lyrics. The left hand plays a bass line with chords. Dynamics include *mf*. A guitar chord diagram for D is shown above the first measure.

Stag - ger Lee, — can you Do The Lo - co - mo - tion? Lu -
Mis - ter D. J. can you make a ded - i - ca - tion? 'Cause

Third system of music. Treble clef, key of D major. The right hand plays a melody with lyrics. The left hand plays a bass line with chords. A guitar chord diagram for Bm7 is shown above the first measure.

cille I hear you knock - ing but you can't come — in.
I'm All Shook Up o - ver Peg - gy — Sue.

D7/C C(addD) A7 D

Rock - in' Rob - in, C. C. Rid - er, A
I'm Mis - ter Blue, the kids keep_ rock - in'

Ra - ma La - ma Ding Dong
sta - tion to sta - tion

Let The Good Times Roll my
In The Mid - night Ho - ur in a

Bm7 D7/C C(addD)

Sweet Six - teen... I'm May - bel - line...
Sea Of Love... My Tur - tle dove...

A7 D

The Great_ Pre - tend - er,
When I_ Found My_ Thrill,

G
x000

D
0

Re - turned_ To Send - er, I won -
On Blue - ber - ry_ Hill, We wrote_

Bm7

C
0 0

der Why_ Fools Fall In Love?
Love Let - ters In The Sand.

D
0

G
x000

Yeah, Lou - ie, Lou - ie, loves
Be - Bop - a - Lu - La, she

D
0

drive in mov ies. John - ny
Loved Me Ten - der. The

Bm7 **C** 1.

An - gel Rocks_ A - round_ The_ Clock_ jun - gle Li - on Sleeps_ To - night_

Repeat and fade

D 2.

Ra - di - o, ra - di -

C **D**

o, we're all raised on ra - di - o

C

ra - di - o, I love my ra - di - o.

I'LL BE ALRIGHT WITHOUT YOU

Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON

Moderately

F#m7 Gmaj7 F#m7 Bm7 F#m7 Em7^{1.}
 x000 0 0 0

mf

2.

Gmaj7 A F#m7
x000 0 0 0

I've been think-ing 'bout the times you walked out on me.

Gmaj7 A
x000 0 0 0

There were mo-ments I'd be-lieve you were there.

Gmaj7
x000

A
0 0 0

Do I miss you or am I ly - ing to my - self a - gain?
The great pre - tend - er, here I go a - gain.

Em7
0 0 0

Bm7

I do these things. (It's all be - cause of you...
These things I do.

F#m7

Gmaj7
x000

Em7
0 0 0

I keep hold - ing on - but I'll try. (Try

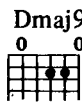
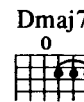
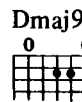
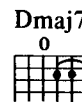
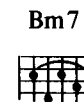
Bm7

F#m7

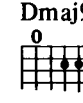
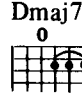
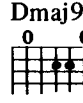
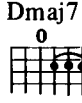
A
0 0 0

not to think of you.) Love, - don't leave me lone ly. -
All I want - ed was to hold you.

The musical score is written for a song in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The score is divided into four systems. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. Chord diagrams are provided for Gmaj7, A, Em7, Bm7, and F#m7. The lyrics are written below the vocal line. The piano accompaniment is written in a grand staff (treble and bass clef).

I'll be al - right — with - out — you. — Oh, there'll be some - one else, —

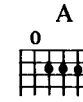





I keep tell - in' my — self. — Oh, — love's an

I'll be al - right — with - out — you. —




emp - ty face I — can't re - place. — (You don't



Peo - ple won-d'r in' why we broke a - part. — D.S. $\frac{3}{4}$ al Coda Φ

need it. —

Coda **Bm7** **F#m7**

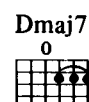
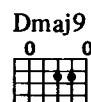
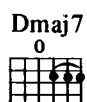
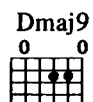
emp - ty face, oo, I've got to re - place.

Gmaj7 **Bm7** **Asus4** **A** **F#m7**

Gmaj7 **Bm7** **Asus4** **A** **Asus4**

Dmaj9 **Dmaj7** **Dmaj9** **Dmaj7** **Bm7**

I'll be al - right — with - out — you. — Oh, there'll be some - one else, —



I keep tell-in' my

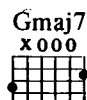
self. _____

Oh, _____

love's an

I'll be al - right _____ with - out _____ you...

Bm7



emp - ty place, I _____ can still see your face.

I'll try. _____

Bm7



Em7



F#m7



Repeat and fade



IT COULD HAVE BEEN YOU

Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON

Slowly

Bm G A D/F# A

x000 x0 0 0

3 3 3 3









We were so close, yet so far a - way.
Time wash - es o - ver mem - o - ries.

Bm G A F#m A Bm G

x000 x000 0 0 0 0 0 0

3 3 3 3

I'd reach out, you'd be gone... Mo-ments that still take my
I can't look back no more... Change has for - sak - en our








A 
 D/F# 
 A 
 Bm 
 G 
 A 
 F#m 
 A 

breath a - way;
 prom - is - es

there's so much more to life_ than lov - ing you._
 there's some-one else for you_ to hold a - gain._

Bm 
 G 
 A 
 Bm 
 D/A 
 A 

You don't need me, no._
 So please stop your cry - ing._ } I can't wait all_ my life_ on a street of bro - ken

Bm 
 G 
 Bm 
 A/C# 
 D 
 A/C# 
 Bm 

dreams._ It could have been you, my love. (Where are_ you now?) } I still won - der_ if
 Oh






you— re - mem - ber the night. It could have been you—









night. It could have been



you— Re - mem - ber, re - mem - ber;





girl, I re - mem - ber.

A/C#  Bm  No chord

I can't wait all my life on a street of broken dreams. It could have been

you, my love. I still won - der if you re - mem - ber the night.

— It could have been you, my love. (Where are you now?_) Should have been

Chord diagrams shown above the staff:

A/C# (x x 0 0 0 0)

Bm (x 0 0 0 0 0)

D/A (0 0 0 0 0 0)

A (0 0 0 0 0 0)

G (x 0 0 0 0 0)

you, my { love. (Where are_ you now?_) } It could have been you _____ my love. —

It could have been (Where are_ you now?_) Re-mem - ber,

Repeat and fade

re - mem - ber, re - mem - ber.

WHY CAN'T THIS NIGHT GO ON FOREVER

Words and Music by
STEVE PERRY and JONATHAN CAIN

Slow Rock Ballad

The musical score is written for a piano and voice. It begins with a piano introduction in 4/4 time, marked *mp* (mezzo-piano). The key signature has two sharps (F# and C#). The piano part features a steady eighth-note bass line and a more melodic treble line. The vocal melody enters in the second measure. The lyrics are: "Lost in twilight, the memories, / With out love we, we won't survive." The score includes guitar chord diagrams for Amaj9 and F#m. The piano accompaniment continues with arpeggiated chords and a consistent bass line. The second system of lyrics is: "pre-cious moments, you and me. / Run to- geth - er, we rule the night." This system includes guitar chord diagrams for D and A. The piano part concludes with a final chord and a sustained bass note.

Amaj9

F#m

Lost in twilight, the mem - o - ries,
With - out love we, we won't sur - vive.

D

A

pre - cious mo - ments, you and me.
Run to - geth - er, we rule the night.

Amaj9  F#m7 

We've been old friends, all through the years.
Tell me secrets, that make you cry.

D  A 

Pic-ture post-cards, shar-ing tears.
Where's the laugh-ter, we got-ta try.

F#m  D  Em 

What's in our hearts, there's nev-er time— to say.

F#m  Bm  C#m  Dmaj7 

Need you to-night, lov-er don't fade a-way. { I've seen your—
Like a

mf

F#m

cit - y lights, as I walk a - way,
pho - to - graph, that time won't e - rase,

mp

1. D E A

why can't this night go on for - ev - er?

mp

F#m E D E

why can't this night

mp

Bm7 Bm/E A

go on for - ev - er?

mf





Go on for -






ev - er_ and ev - er.






Repeat and fade

No chord



THE EYES OF A WOMAN

Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON

Moderately fast

The musical score is written for guitar and piano. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderately fast'. The score is divided into two systems. The first system contains four measures of guitar chords: D (0 2 2 3), F (2 3 3 4), C/G (x 0 0 0), and Am7 (0 0 0 0). The piano accompaniment starts with a mezzo-forte (mf) dynamic. The second system contains four measures of guitar chords: C (0 0 0 0), D (0 2 2 3), F (2 3 3 4), and Am7 (0 0 0 0). The piano accompaniment features triplets and slurs. The lyrics are: 'In the eyes _____ of a wom - an _____ in a world _____ of de -'.

1. D 0 2 2 3 F 2 3 3 4 C/G x 0 0 0 Am7 0 0 0 0

2. C 0 0 0 0 D 0 2 2 3 F 2 3 3 4 Am7 0 0 0 0

In the eyes _____ of a

wom - an _____ in a world _____ of de -

C Am7 D

sire, _____ from the

F C Am7

mo - ment_ she looked_ my way, _

D F C Am7

I was so_ hyp - no - tized. _

Bb Gm7 C Am7

Should I show how_ I feel?_ She's the mag - net, _ I'm

The eyes of a woman, there's no where to run; oh, the eyes of a woman. In the arms of an

Chords: D, Bb, C, Gm, Dm, F

C 0 0 0 Am7 0 0 0 D 0 F

an - gel_ in a dan - g'rous dis -

C 0 0 0 Am7 0 0 0 D 0

guise, love's a

F C 0 0 0 Am7 0 0 0 Bb

blue fas - ci - na - tion, it's a

Gm7 3fr. C 0 0 0 Am7 0 0 0

mys - t'ry_ that burns, takes a life - time_ to

D.S. al Coda

Coda **Bb** **C** **Gm** 3fr.

eyes of a wom - an,

Dm **Bb** **C** 0 0

my fears come un - done.

Repeat and fade

Gm 3fr. **Dm** 0

In the eyes, in the eyes.

run.

Bb **C** **Gm** 3fr.

No - where to

GIRL CAN'T HELP IT

Words and Music by
STEVE PERRY, JONATHAN CAIN
and NEAL SCHON

Moderately

The musical score is written for guitar and piano. It begins with a piano introduction in 4/4 time, marked 'Moderately'. The guitar part features a series of chords: Fmaj7, Em/G, Fmaj7, G, Am, Em/A, Am, and G/A. The piano part provides a steady accompaniment. The vocal melody enters in the second system with the lyrics: 'If he could hold her And when he calls her'. The third system continues the melody with the lyrics: 'so close in his arms a - gain, she tells him that she still cares,'. The fourth system concludes the piece with the lyrics: 'Fmaj7 G Am Em/A'. The score includes guitar chord diagrams for each chord and a piano accompaniment with a bass line and a treble line.

Fmaj7
x 0

Em/G
x 000

Fmaj7
x 0

G
x 000

Am
0 0

Em/A
00000

Am
0 0

G/A
0 3fr.

If he could hold her
And when he calls her


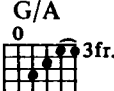


so close in his arms a - gain,
she tells him that she still cares,

Fmaj7
x 0



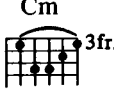
G
x 000

Am
0 0

Em/A
00000




Am  G/A  Fmaj7  Em/G 

If she could show him the let-ter her heart for-got—
Un-der the moon light he won-ders why she can't—

Fmaj7  G  Cm 

to send... Why?
be there... Why?

They're liv-in' dreams on their own, ooo, they'll nev-er stop—
Why do they go on a-lone when they're miss-ing each—

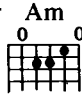
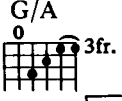
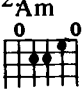
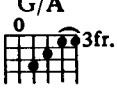
Ab  Fmaj7  Em/F 

— run - ning. ... } the girl can't help it, she — needs more; —
— oth - er? — }

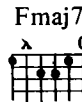
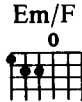
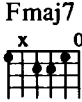
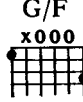




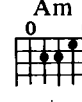
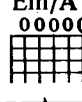
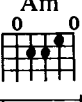


he has - n't found what he's look - in' for... They're still stand - ing in the rain, —

1. 

 2. 


he can't help it, and she's just that way. — he can't help it, and she's just that way. — The

girl can't help it, she — needs more; — he has - n't found what he's look-in' for. —

They're still stand - ing in the rain, — he can't help it, and she's just that way. —

Chord diagrams: C (0 0), G/C (x), Eb/C (x), Bb, F.

The first system of music shows a vocal line with a long note spanning across measures. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Chord diagrams for C, G/C, Eb/C, Bb, and F are provided above the staff.

Chord diagrams: C (0 0), G/C (x), Eb/C (x), Bb, F.

The second system continues the musical piece with similar vocal and piano accompaniment. Chord diagrams for C, G/C, Eb/C, Bb, and F are provided above the staff.

Chord diagrams: C (0 0), G/C (x), Eb/C (x), Bb, F. To Coda.

The third system includes the vocal line with lyrics: "Ooo, there's a fire in his eyes for you." The piano accompaniment continues with chords and a bass line. Chord diagrams for C, G/C, Eb/C, Bb, and F are provided above the staff. The system ends with a "To Coda" instruction.

Chord diagrams: C (0 0), G/C (x), Eb/C (x), Bb, F.

The fourth system continues the musical piece with the vocal line and piano accompaniment. Chord diagrams for C, G/C, Eb/C, Bb, and F are provided above the staff. The system ends with a "To Coda" instruction.

1. Eb/Bb Bb Ab 4fr.

Eb/Bb Bb Ab 4fr.

2. Eb/Bb Bb Ab 4fr. D.S. al Coda

Coda C G Gm Fsus4 F

Ooo, _____ noth - ing stands be - tween love and you. _____